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NEW YORK:
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Position of Bridge.
Place the bridge the same distance from 12th fret that the 12th fret is from the nut. (The nut is the small piece of wood over which the strings pass to the pegs, situated at left end of banjo neck.)

RUDIMENTS OF MUSIC.

MUSICAL DEPARTMENTS.

A musical sound is represented by a character called a note. The duration of these notes may be long or short, high or low, loud or soft, separate or combined. Each of these several divisions is treated separately. The first of these is the one with which we purpose dealing more particularly. This is called Rhythm.

RHYTHM.

Rhythm treats of length. In order that we may have a standard, the note used as a basis is called a whole note. Notes of proportionately less length are procured by subdivision of the whole note.

As notes are required to represent sound, so corresponding intervals of silence are marked by characters called rests.

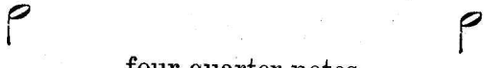
NOTES AND RESTS.

THEIR RELATIVE VALUE.

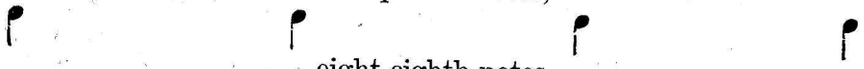
Musical sounds are designated in their duration by characters called notes. The following table gives the different kinds of notes and their value, together with their corresponding rests.

A whole note,

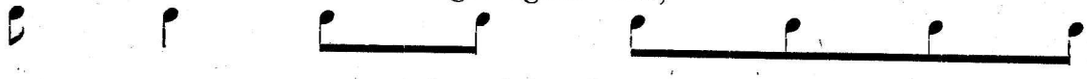
is equal to two half-notes,



four quarter notes,

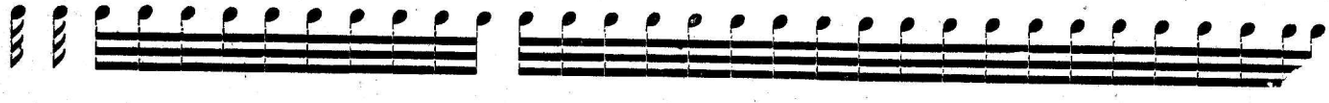


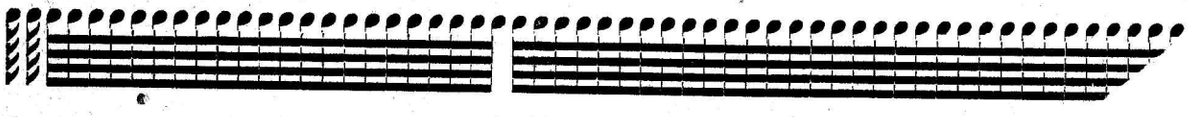
eight eighth notes,



sixteen sixteenth notes,

thirty-two thirty-seconds,

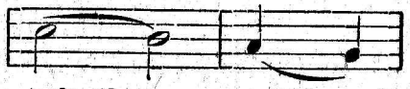


or sixty-four sixty-fourths.

Whole rest, ▬; half rest, ▬; quarter rest, 𝄽; eighth rest, 𝄾; sixteenth rest 𝄿 sixty-fourth rest, 𝅀.

Whole rests are placed under the fourth line, and half rests above the

SLURS AND TIES.

When two or more notes are to be joined together in singing the same word or syllable, they are connected by a character called a "Slur."

Thus: 

When notes of a shorter length are to be thus connected they are to be joined by a "Tie."

Thus:

Rests are never tied.

EXAMPLES IN WHICH THESE CHARACTERS ARE USED.

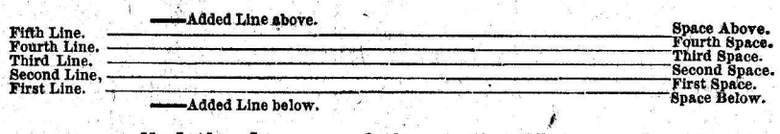
The pupil should carefully note these several characters and be able to name them at sight.

MELODY.

Melody treats of pitch. The relative tones in this respect are regulated by the pitch. To designate the relative pitch of a succession of tones, a staff is used.

THE STAFF.

This consists of five parallel lines, with the four intervening spaces, and the added lines and spaces above and below.

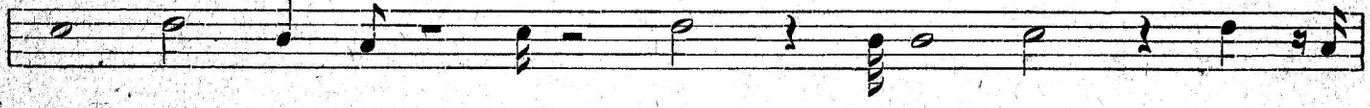


These lines and spaces are called the degrees of the staff. Notes and rests are written in and on this staff, the pitch of the tone rising as it mounts upward on the staff. When it is necessary to write tones higher or lower in pitch than can be represented on this staff, lines are added above and below. These are called "added, or leger lines," above or below, and take numerical order from their position relative to the staff. Thus, the line nearest the staff above is called the "first added line above." Then "second," "third," "fourth," etc.

NOTATION.

The relative pitch of a succession of notes is determined by their positions on the staff. Such being the case, great care should be taken to write each note *exactly on the line* or *in the space* for which it is intended.

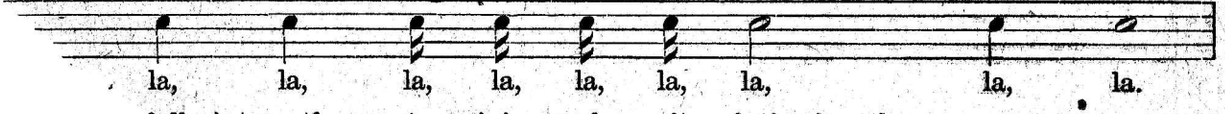
Note these examples.



The pupil has had no definite instruction in pitch and how it is determined by the staff, this example is only given in a clerical sense, to ensure a complete understanding of how music is written on the staff.

EXAMPLES IN NOTATION.

ese must be sung on a single tone, using the syllable "la," or "ah."



fully intone these notes, giving each one its relative length.

A dot, · placed after a note or rest adds one half the value of the note or rest.

Thus, a whole note dotted would be thus, 𝅝· and equal to 𝅗𝅥 𝅗𝅥 𝅗𝅥. A dotted half note, 𝅗𝅥. would be equal to ♩ ♩ ♩. A dotted quarter note, ♩. would be equal to ♪ ♪ ♪. A dotted whole rest, 𝄻. would be equal to 𝄻 𝄻 𝄻. A dotted half rest, 𝄼· equal to 𝄼 𝄼 𝄼. A dotted quarter rest, 𝄽 · equal to 𝄽 𝄽 𝄽. A dotted eighth rest, 𝄾 · equal to 𝄾 𝄾 𝄾. A dotted sixteenth rest, 𝄿 · equal to 𝄿 𝄿 𝄿.

BARS AND MEASURES.

To regulate the rhythm and to properly locate the desired accent, as also for accuracy in notation, a musical number is divided into equal portions of time by short, perpendicular lines running across the staff.

Thus:

These lines are called bars. The spaces between them are called measures. These measures are of various lengths and accents, each kind having its own peculiar designating title.

A double bar, marked thus: 𝄁 denotes the end of a strain or the end of a compositon.

CLEFS.

As it would be impossible to write the music for all classes of voices, or for the piano-forte, on the same general staff, it is necessary that the bass of all compositions shall have a method of notation different from the other parts. In order to ensure this, characters called clefs are used. In former years, it was the custom to use a variety of clefs, one for each part. But as this was found to be very troublesome, all but two have been discarded.

The G, or Treble Clef, 𝄞 The F, or Bass Clef, 𝄢

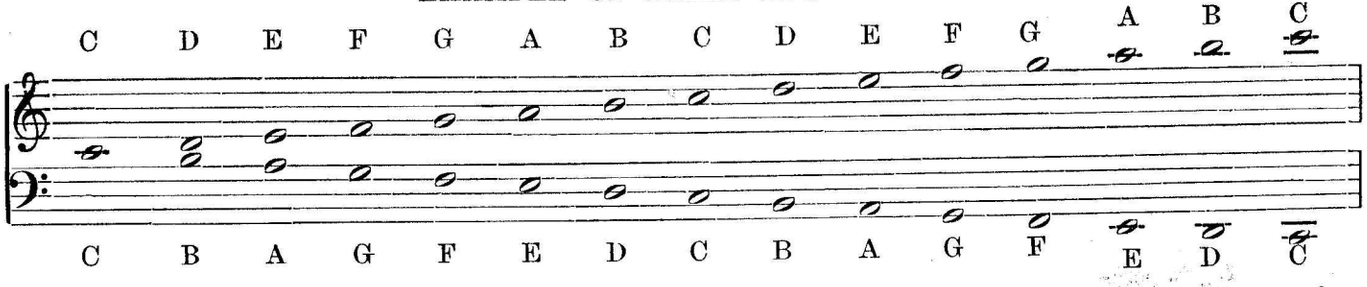
These are so called because, in the first, the scroll covers the G line, and in the second, the two dots mark the F line, or rather, the fourth line of the staff, which under the other clef would be D, it makes the F line.

THE SCALE.

The staff consists of five lines and the intervening four spaces, with added or leger lines above or below. Upon these degrees of the staff the tones are located, each one being distinguished by a letter. As each succession of eight notes forms what is called an octave, the first seven letters of the alphabet only are used. These are A, B, C, D, E, F, G, and their places on the staff are never changed, except as designated by the two clefs.

The pupil cannot be too careful in securing a perfect understanding of these theories, as they are of the utmost importance. Without such understanding, any reliable progress is impossible.

EXAMPLE OF SCALE AND CLEFS.



Each octave is complete in itself. In other words, each succession of eight notes ascending or descending, completes an octave, and thus a new one begins, which is merely a repitition of the first one, only differing in pitch.

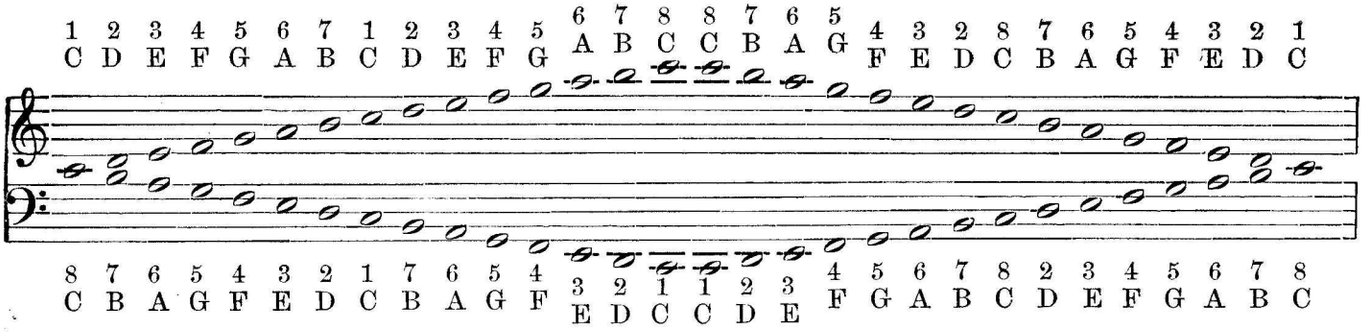
Each octave, or scale of eight notes, consists of seven intervals, five whole and two half-tones. By a peculiararity of the human voice, no matter at what point or pitch one may commence a new scale, the two semitones *will always* fall between the numerals 3 and 4, and 7 and 8. This is called "the regular order of intervals."

SHARPS, FLATS AND NATURALS.

A sharp, ♯, placed before a note, raises the pitch a half tone. A flat, ♭, placed before a note, lowers the pitch a half tone. A natural, ♮, naturalizes a sharp or flat, restoring the original tone. A double sharp, 𝄪, raises the note before which it is placed, a whole tone. A double flat, ♭♭, lowers the note before which it is placed, a whole tone. These characters are designated as chromatics.

In these last two examples the natural restores one semitone of the two half-tones which had been changed by the chromatics.

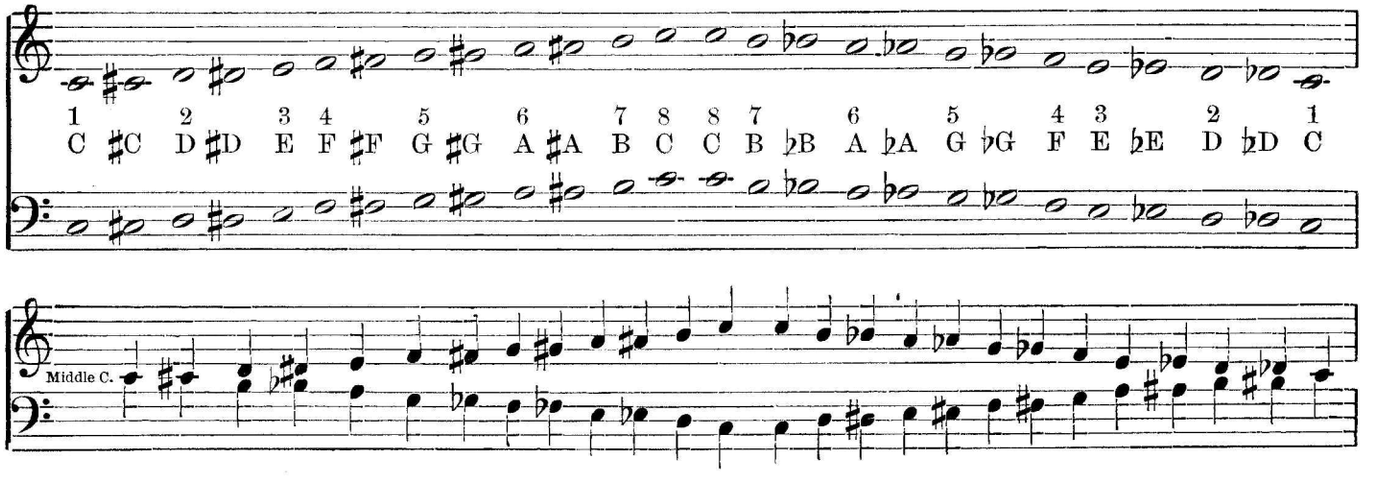
DIATONIC SCALE.



The leger line between the two staves is called "middle C," because it is the connecting line between the scales of the G and F clefs.

The pupil will familiarize himself with these scales, as a thorough knowledge of them is indispensable to any one who desires to acquire a knowledge of music.

It will be observed that in each successive octave the semitones invariably occur between the same numerals: 3 and 4, and 7 and 8.

CHROMATIC SCALE.

This is called the scale of C. It is called the "natural scale," because no chromatics are needed to preserve the order of intervals.

A study of these several scales will show to the pupil that the minor intervals, that is, the two semitones, occur naturally between 3 and 4, and 7 and 8, ascending and descending.

The student should devote all the time necessary to ensure a thorough familiarity with the above scales, as thereby a most important point is secured. Great care should be taken to ensure *accuracy in pitch*, or the scales will be discordant, the ear made untrue, and injury wrought in many other respects.

A knowledge of the Chromatic scale, an appreciation of the theory governing the order of intervals, joined to an understanding of the rule of transposition, which is one of the fundamental laws of harmony, will enable the earnest student to secure a more ready knowledge of Music as a science than can be attained through any other system or method.

TIME.

The musical term for this is "Tempo."

There are various kinds of time. That is, music requires several kinds of rythm to give due expression to the sentiment desired.

Common Time contains four parts to the measure, and is employed for march or other heroic, or bold compositions. It is also known as quadruple time, because of the number of parts there are in each measure.

Double Time has two parts to each measure, and is nearest in form to Quadruple, as the accent and general movement is nearly the same. This measure is used in quicksteps, galops, etc.

Triple Time has three parts in each measure, and is of a gliding, flowing rhythm. It is used in waltz music, and hence is sometimes called Waltz Time.

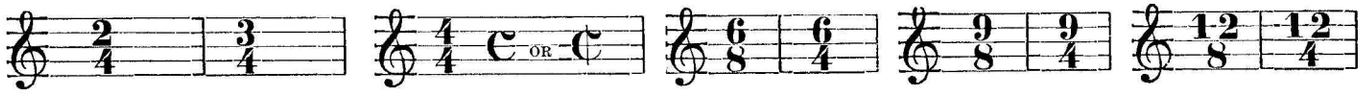
Sextuple Time, so called from its six parts to the measure, is used for compositions of a rhythm similar to Triple Time. It is a pleasing movement, and is frequently used in compositions requiring a smooth, flowing expression.

These are the four kinds of time used in musical compositions. There are several others, but they are but variations of the four already named.

Nine-eight, or Nine-four Time, consists of nine parts to each measure. This is merely a variation of Triple Time, with three notes to each part of the measure.

Twelve-eight, or Twelve-four Time is merely quadruple measure, with three notes to each part of the measure.

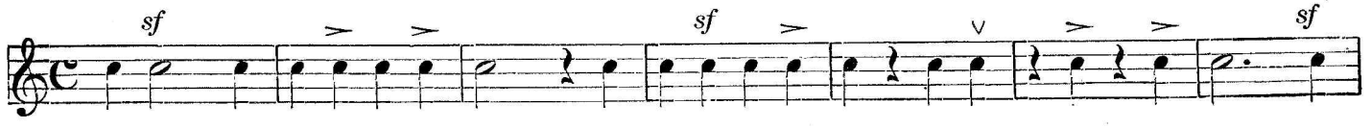
These several kinds of Time are written as follows:

Double Time. Triple Time. Common Time. Sextuple Time. Nine-eight. Twelve-eight.

ACCENT.

In order that music may not be monotonous, as must be the case if all tones were alike in power, and to distinguish between the various styles of composition, accents are placed over certain portions of each kind of measure. In Double Time the accent is on the first part of the measure. In Triple Time the accent is on the first part of the measure. In Quadruple, or Common Time, there are two accents, the greater accent being on the first, and the lesser on the third part of the measure. In Sextuple Time there are two accents, the greater on the first, and the lesser on the fourth part of the meas-ure. In Nine-Eight Time the accent is the same as in Triple Time, on the first note in the measure. In Twelve-eight Time the accents are the same as in Common Time, the second accent being on the first note in the third part of the measure.

SYNCOPATION.

When it is desired to produce a certain effect by a reversal of the regular order of accent, notably in certain vocal compositions, or in waltz music, recourse is had to syncopation. This is merely placing the accent on the unaccented part of the measurs, and vice versa. That is, the regular order of accent is reversed. When this is desired, the notes to be emphasized are marked in several ways, as follows: Sforzando, abbreviated *sf*, *fz*, or >. Rinforzando, abbreviated *rf* or ∨.

EXAMPLES.

TO MEASURE TIME.

Time is measured in two ways: by "beating" and "counting."

In "beating" time, the method commonly adopted, certain motions of the hand are used, corresponding to the several parts in the various kinds of measure. Thus, in double time, two motions of the hand are employed, viz.: DOWN, up; DOWN, up. In triple time, three motions: DOWN, left, up. DOWN, left, up. In quadruple time, four motions: DOWN, left, *right*, up. In sextuple time, six motions: DOWN, down, down, *up*, up, up. In nine-eight time, nine motions: DOWN, down, down, left, left, left, up, up up. In twelve-eight time, twelve motions: DOWN, down, down, left, left, left, *right*, right, right, up, up, up.

"Counting" time is the same in principle as beating time, except that the parts are counted instead of beat. Thus: double time is counted ONE, two, ONE, two. Triple time: ONE, two, three; ONE, two, three. Quadruple time: ONE, two, *three*, four; ONE, two, *three*, four. Sextuple time: ONE, two, three, *four*, five, six; ONE, two, three, *four*, five, six. Nine-eight time: ONE, two, three, four, five, six, seven, eight, nine. Twelve-eight time: ONE, two, three, four, five, six, *seven*, eight, nine, ten, eleven, twelve.

EXAMPLES IN TIME AND ACCENT.

The pupil should familiarize himself with these several kinds of time, by intoning them on a single note, using the syllable "la," or "ah!" beating or counting the time.

DOUBLE TIME.

Accent on first part of the measure.

TRIPLE TIME.

Accent on the first part of the measure.

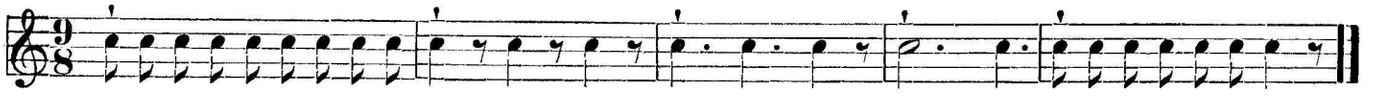
QUADRUPLE TIME.

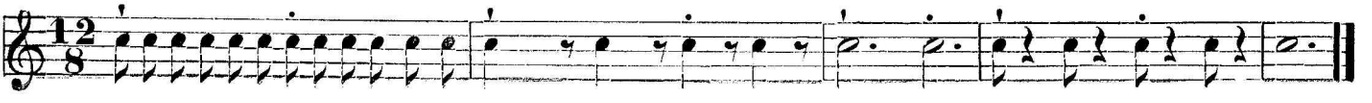
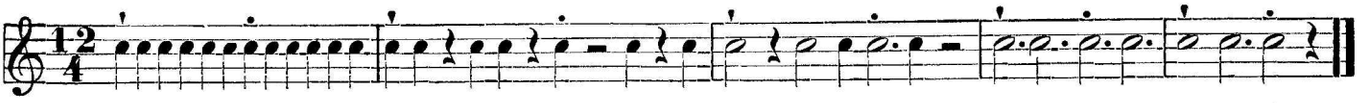
Accents on first and third parts of the measure.

SEXTUPLE TIME.

Accents on the first and fourth parts of the measure.

NINE-EIGHT TIME.

Accent on first part of the measure.

TWELVE-EIGHT TIME.

Accent on the first and seventh part of the measure.

TWELVE-FOURTH TIME.

THE HOLD.

When it is necessary to prolong a tone or rest indefinitely, a character is used called a hold. Thus, 𝄐. The hold when used prolongs the tone or rest over which it is placed at the discretion of the singer or player. When placed over the final double bar in a composition it signifies that the end is at that point.

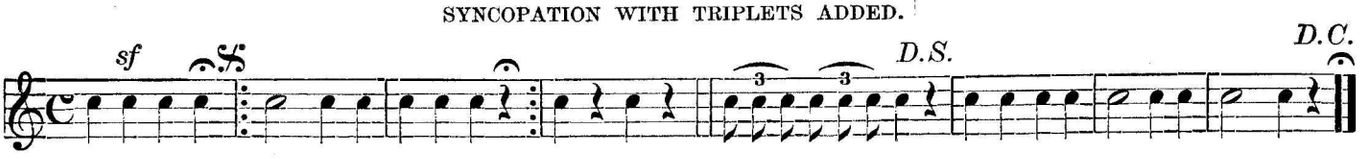
SIGNS FOR REPEATING.

When a certain portion of a composition is to be repeated, the passage is marked with two or four dots at the beginning and end, thus; 𝄆 𝄇

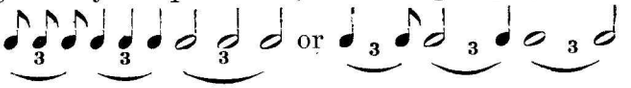
Sometimes the passage is marked "Bis," signifying "twice."

When a repeat is to be made to the beginning of a composition, it is marked Da Capo, or D. C., which means, "from the beginning." When the repeat is to a point elsewhere than the beginning, the strain is marked "Dal Segno," or "D. S.," meaning "to the sign," 𝄋.

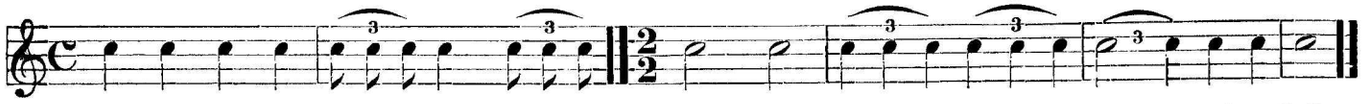
EXAMPLES.

SYNCOPATION WITH TRIPLETS ADDED.

When these characters are used, great care must be taken to locate them as designed, or great confusion will arise.

THE TRIPLET.

The triplet is a group of three notes, generally of equal value, to be sung or played on a single part of the measure. They are written thus:  or

These groups are most frequent in sextuple, nine-eight, and twelve-eight time, though they are to be found in all other rhythms.

EXAMPLE OF THE TRIPLET.

The pupil should commit to memory all the text thus far written, and should carefully study all the examples until perfectly familiar with the rudiments of Rhythm and Melody.

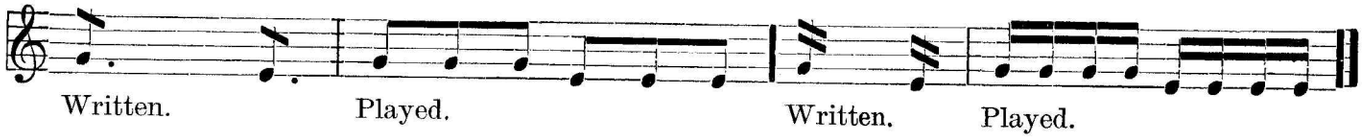
DYNAMICS.

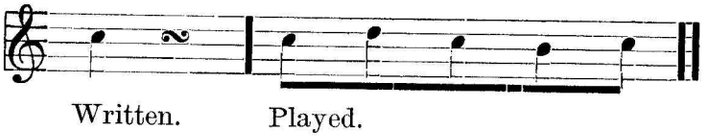
Dynamics treat of force. Music may be loud or soft.

Without a practical knowledge of "Expression," no satisfactory results can be secured in the acquirement of taste. Wanting this, no performance can be other than dissatisfactory both to the performer and listener.

ABBREVIATIONS IN NOTATION.

To save labor and space, where the same measure or measures are to be repeated, a "repeat" 𝄉 is used, thus:

When a succession of the same kind of short notes are to be used, to avoid the necessity of writing them out in full, a long note is sometimes used, thus:

The trill (*tr*) is used in ornamentation, and is written thus:

The turn (∾) joins the note written to the one next below and above.

DIRECTIONS.

HOW TO HOLD THE BANJO.

Select a chair without arms, rest the right foot on a hassock or stool, or the right heel may rest against the chair leg so as to elevate the knee. The rim or hoop should rest well around on the right limb, resting the upper part against the body. The little finger of the right hand should rest on the head just above the bridge; resting the fore arm on the rim, about four inches from the tail-piece. Practice well the above until able to hold the instrument without assistance of the left hand.

Of the left hand, let the arm of the instrument rest on ball of thumb, so that by pressing down ball of first finger, the thumb will act as a lever. Do not allow arm of the instrument to drop into palm of hand; keep wrist well out. Practice sliding hand up the arm to get a free, easy action, not assisting in holding the instrument, as the right hand and fore arm should do this.

1 indicates first finger, 2 indicates second finger, 3 indicates third finger, 4 indicates fourth finger.

PICKING.

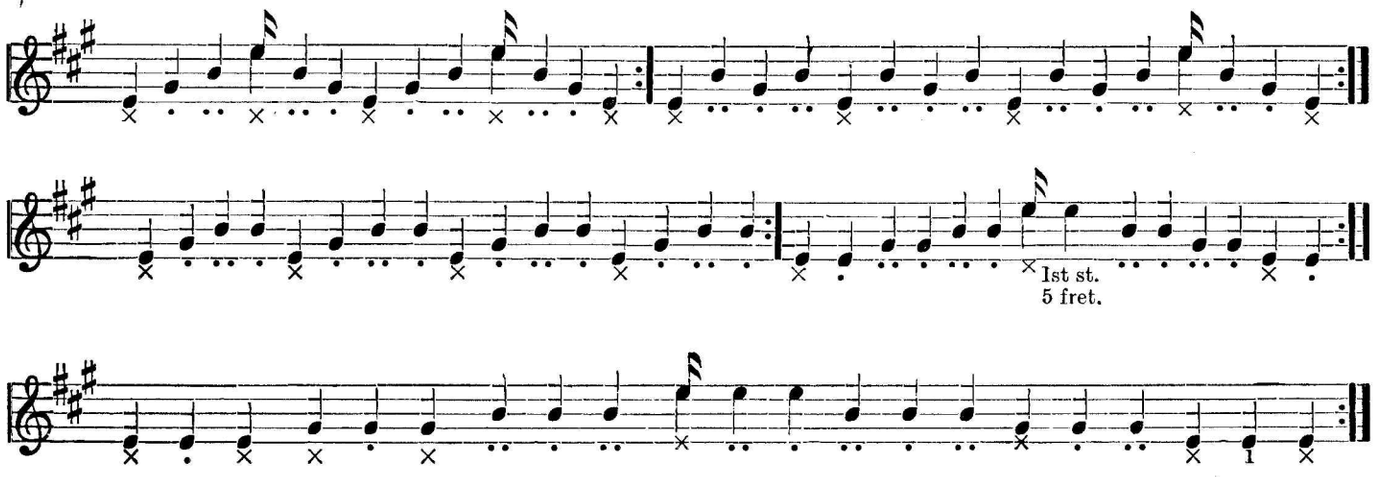
Great care should be taken not to reach under the strings, but use just the tips of the fingers; keep the thumb straight, not allowing it to drop under fingers. Keep the little finger resting on head, so as to give the fingers a free, easy movement.

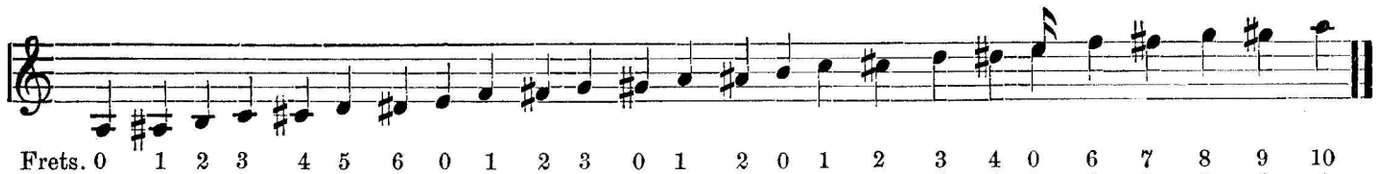
× indicates thumb, · indicates first finger, ·· indicate second finger, ··· indicates third finger. This is the rule of picking.

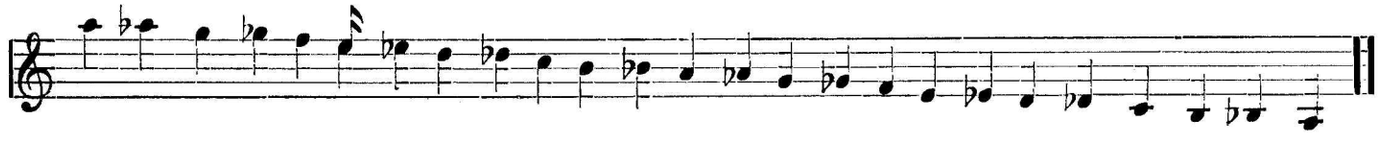
TUNING.

Tune the bass or fourth string to C on piano. Stop the fourth string at seventh fret, tune third string in unison. Stop third string at fourth fret, tune second in unison. Stop second string at third fret, tune first in unison. Stop first string at fifth fret, tune fifth in unison. In pieces marked fourth to B, the fourth string must be raised one tone.

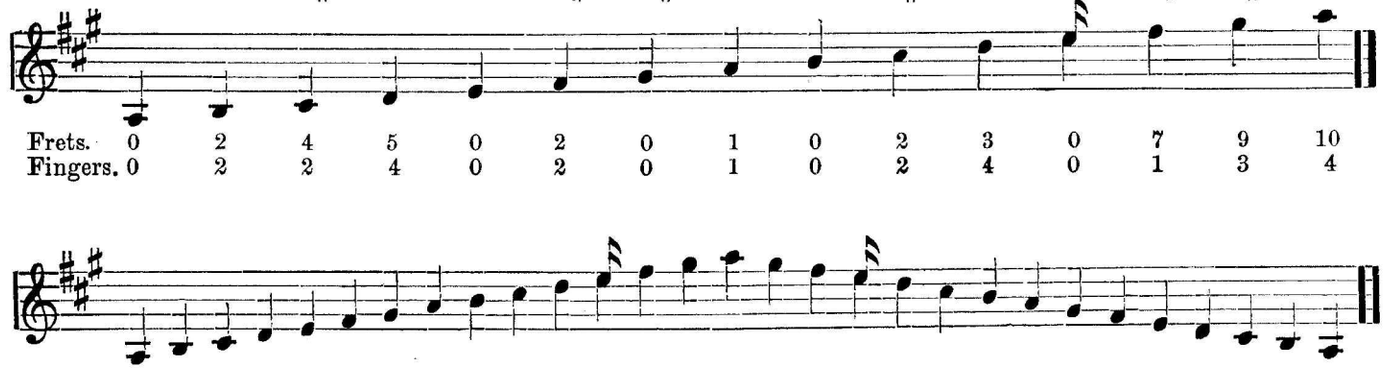
EXERCISES FOR RIGHT HAND

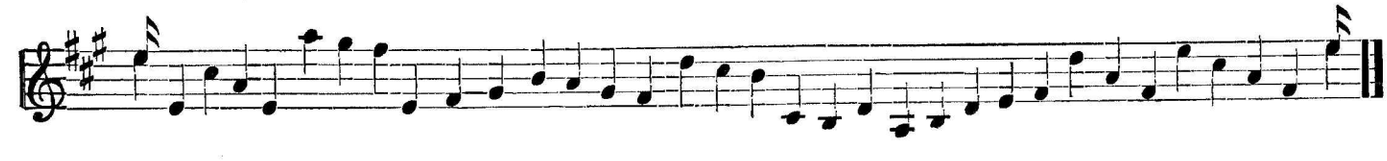
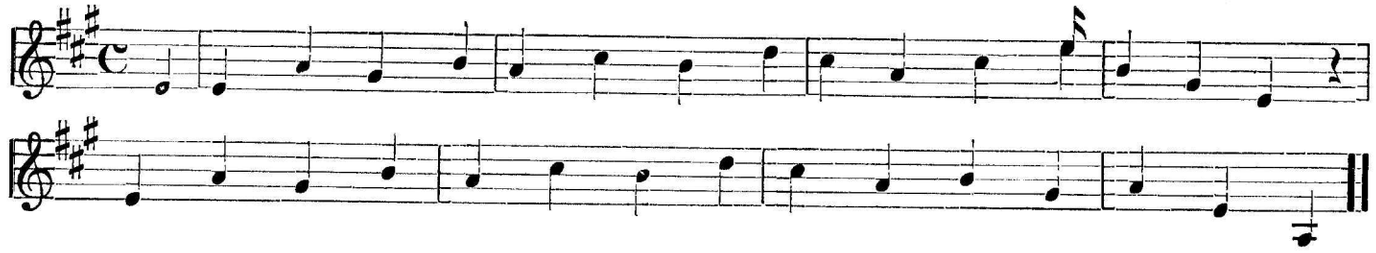
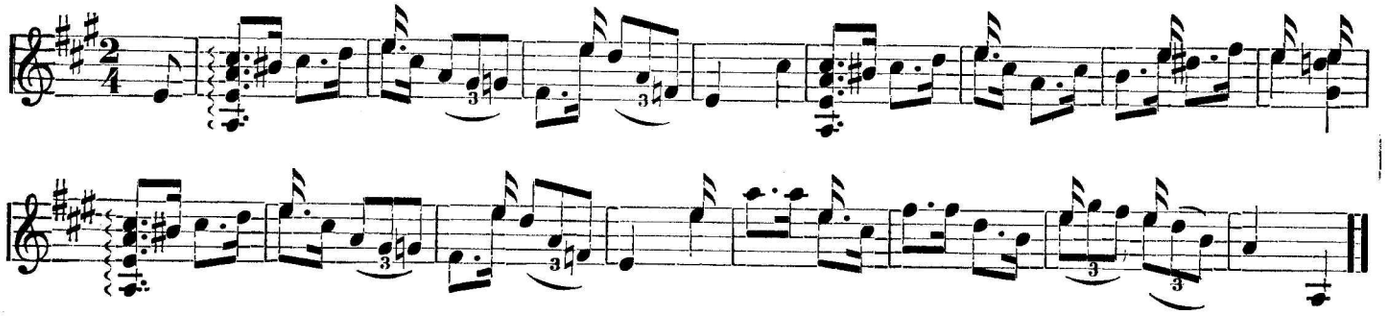
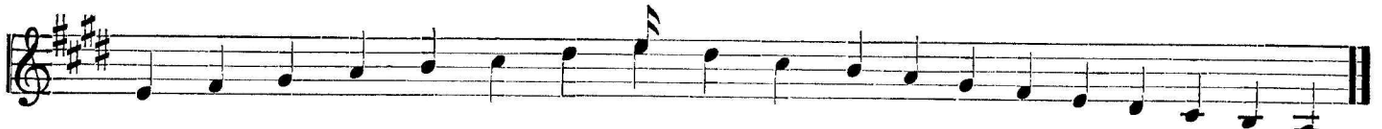
Slowly at first, until able to play very fast.

CHROMATIC SCALE.

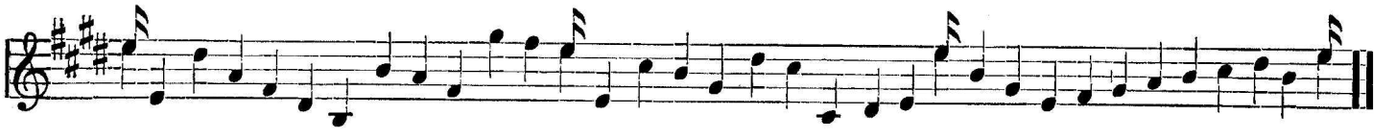
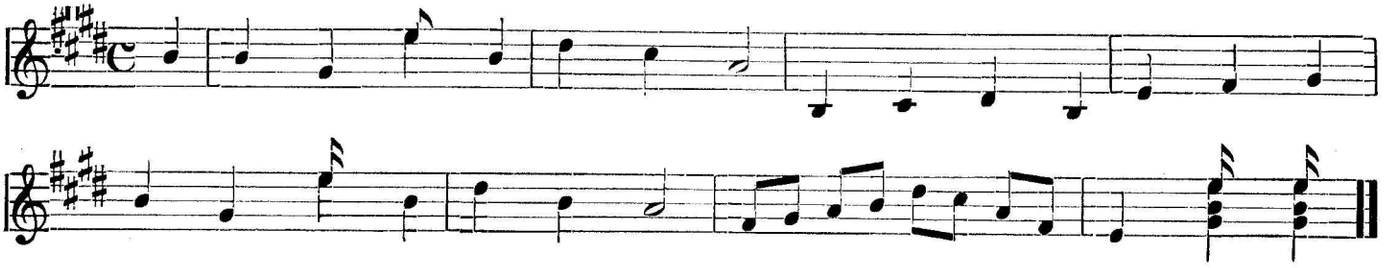
ASCENDING WITH SHARPS.

Frets.	0	1	2	3	4	5	6	0	1	2	3	0	1	2	0	1	2	3	4	0	6	7	8	9	10
Fing.	0	1	2	1	2	3	4	0	1	2	3	0	1	2	0	1	2	3	4	0	1	2	3	4	4

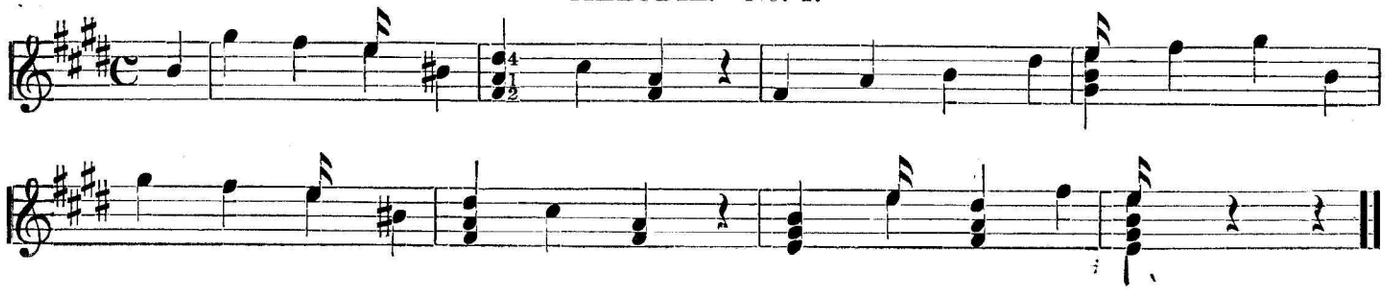
DESCENDING WITH FLATS.

SCALE OF A. (Natural Key of the Banjo.)

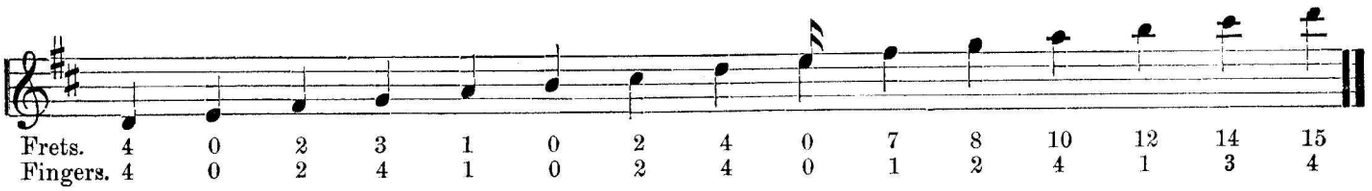
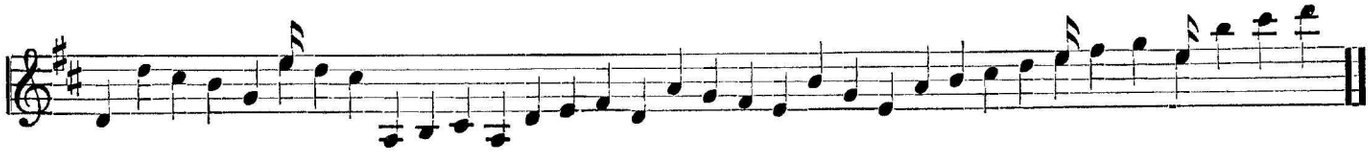
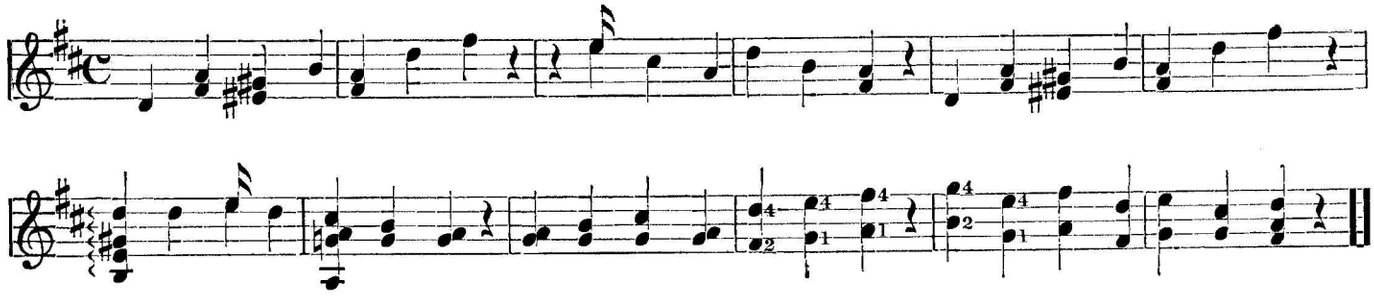
	A	B	C♯	D	E	F♯	G♯	A	B	C♯	D	E	F♯	G♯	A
Frets.	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10
Fingers.	0	2	2	4	0	2	0	1	0	2	4	0	1	3	4



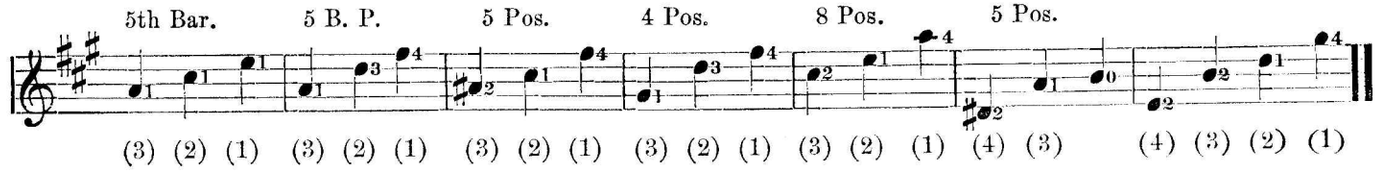
LOCATING NOTES.

MELODIE. No. 1

MELODIE. No. 2.

SCALE OF E.

Frets.	0	2	0	1	0	2	4	0	4	2	0	1	0	2	0	6	4	2	0
Fingers.	0	2	0	1	0	2	4	0	4	2	0	1	0	2	0	4	2	2	0

LOCATION.

MELODIE. No. 1.

MELODIE. No. 2.

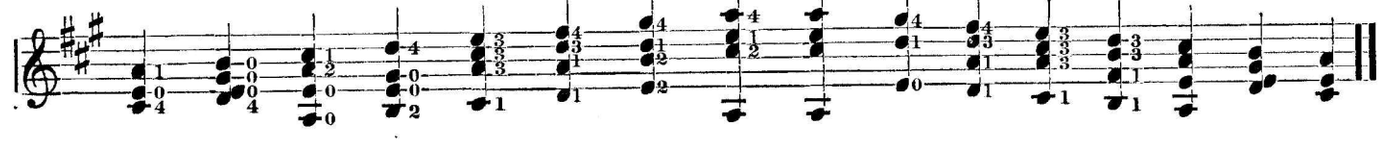
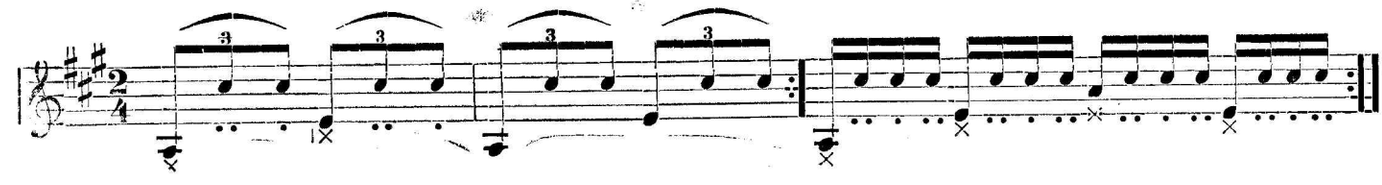
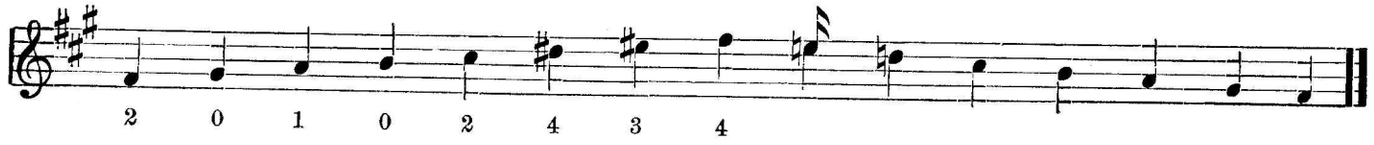
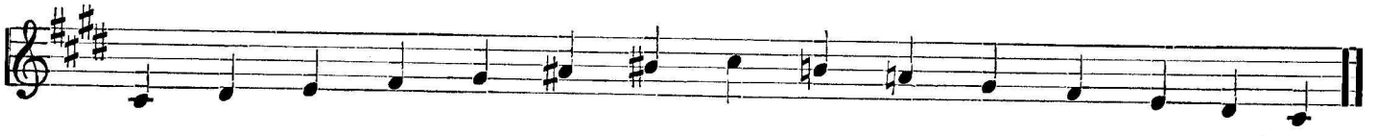
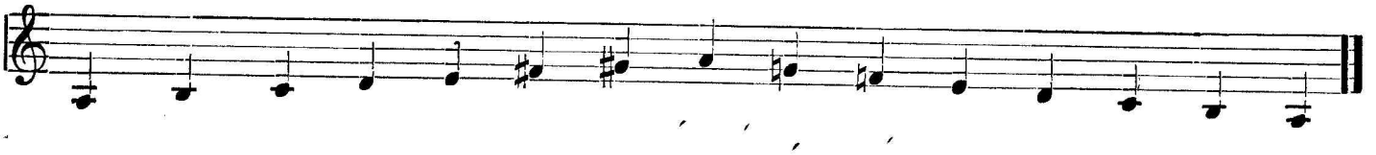


SCALE OF D.

LOCATION.

MELODIE. No. 1.

POSITIONS.

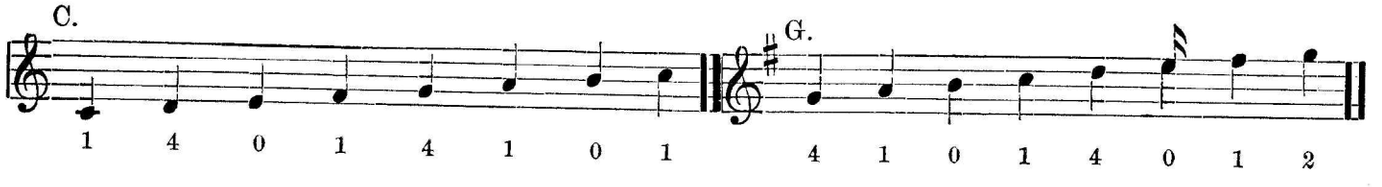
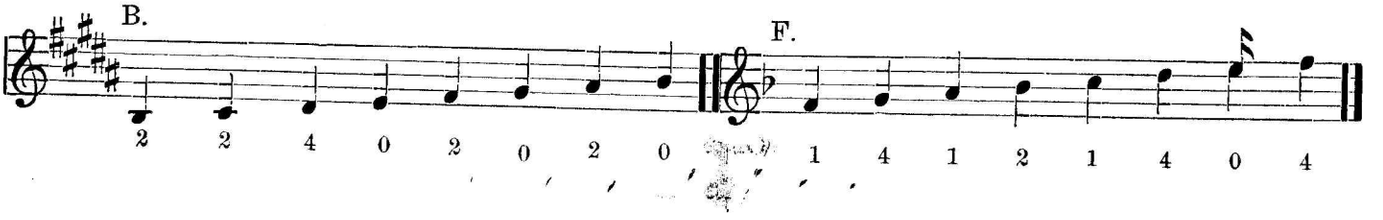
Every fret is termed a position. Viz.: 1st fret, 1st position; 2d fret, 2d position, &c. The position derives its name from where the first finger falls. A Bar, or Barre, is first finger parallel with fret designated. (3) designates the string. Figures 1. 2, 3, &c, fingers.



SCALE OF A IN CHORDS.

SHOWING THE DIFFERENT POSITIONS.

EXERCISES IN DOUBLE FINGERING.

F♯ MINOR. (Relative to A Major.)

C♯ MINOR. (Relative to E Major.)

A MINOR. (Relative to C Major.)

B MINOR. (Relative to D Major.)

KEYS LITTLE USED.



THE SLIDE, SLUR AND SNAP.

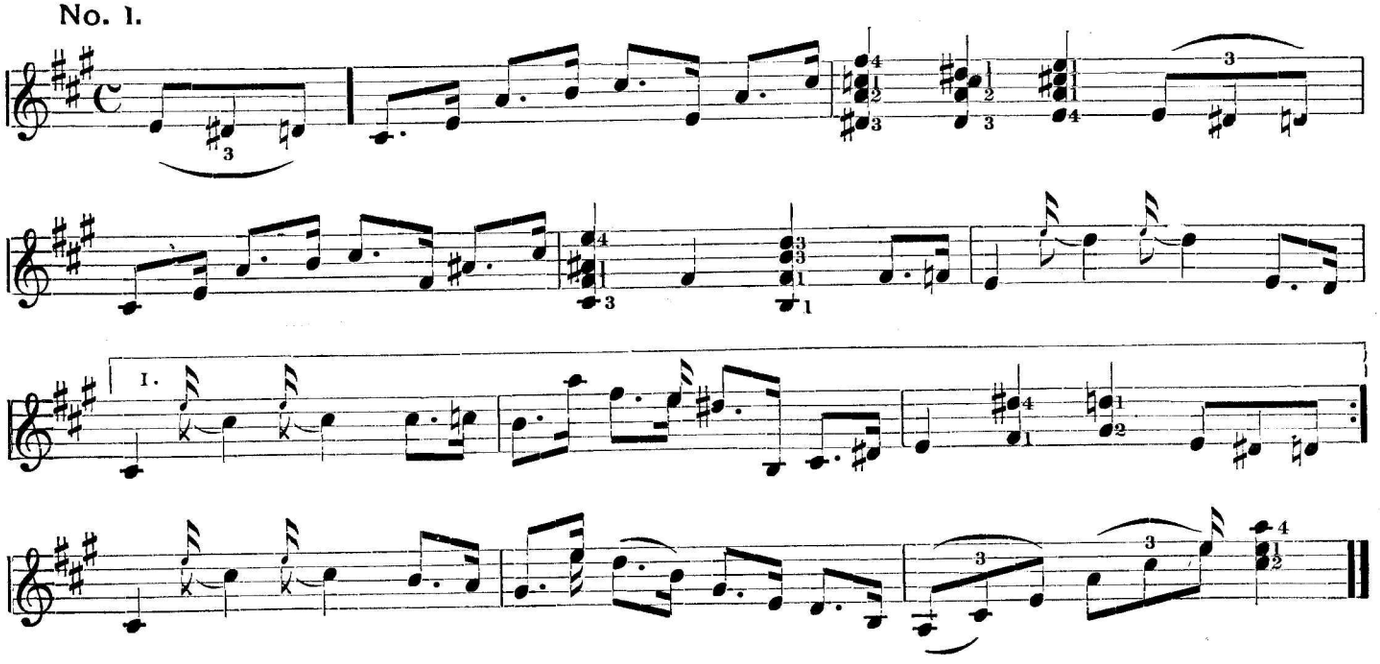
These are all made with the left hand, as the following examples will show:

A Slide, Play C♯, then slide the finger to E.

A Slur, Play C♯ then bring the 4th finger down hard upon D while the string is vibrating.

A Snap, Play D then pull the little finger off the board, being careful to have C♯ closed with the second finger.

EXERCISES FOR PRACTICE.

No. 1.

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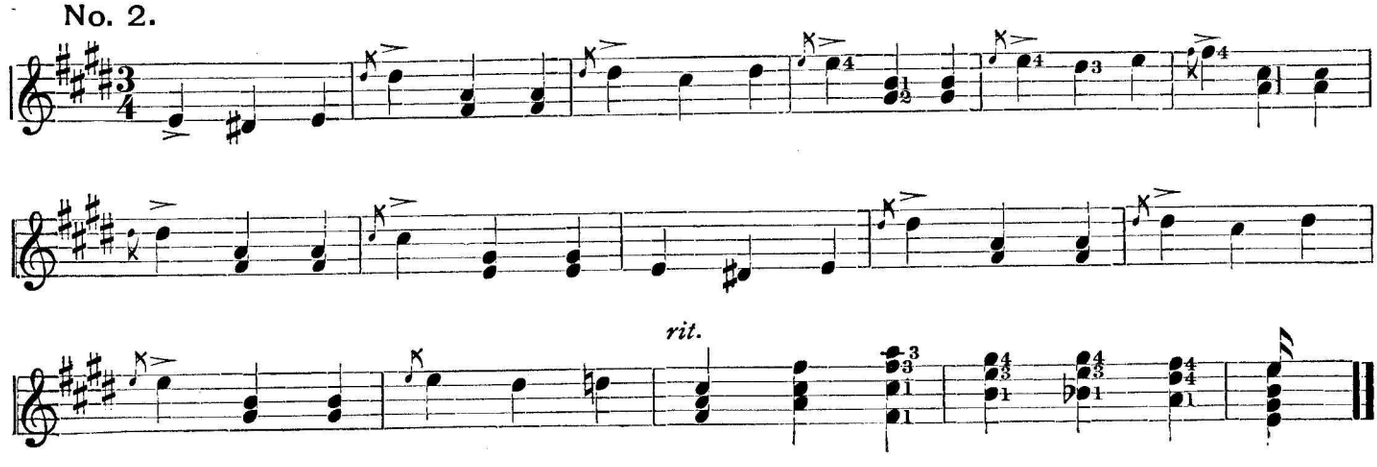
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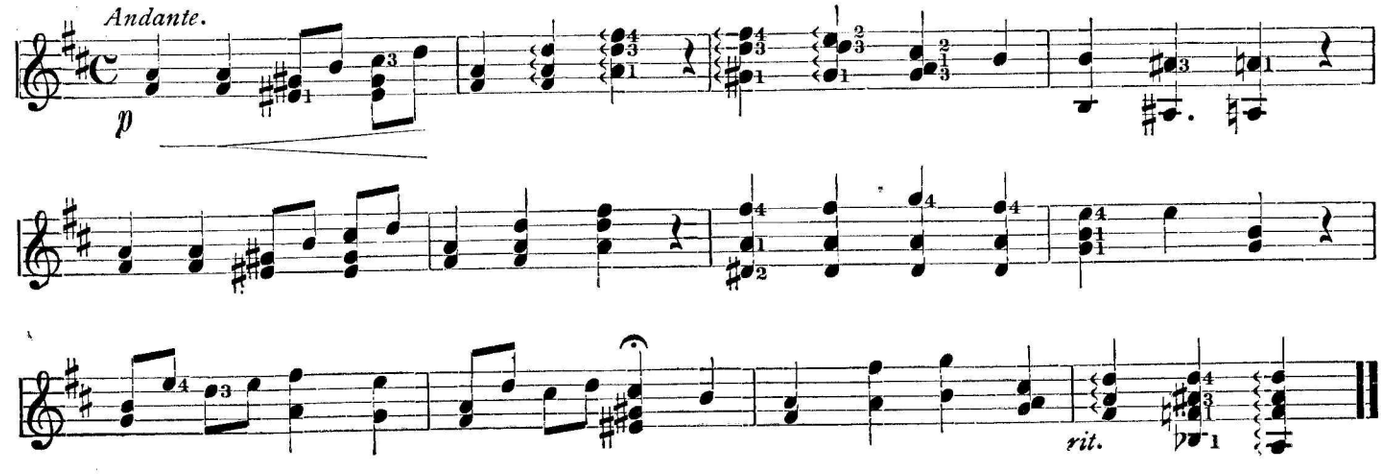
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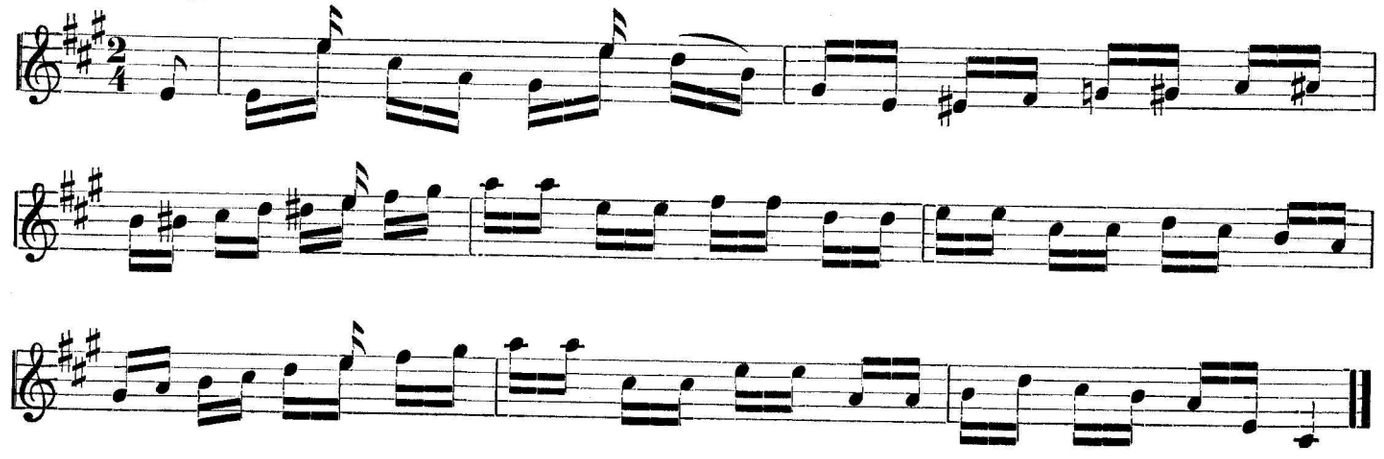
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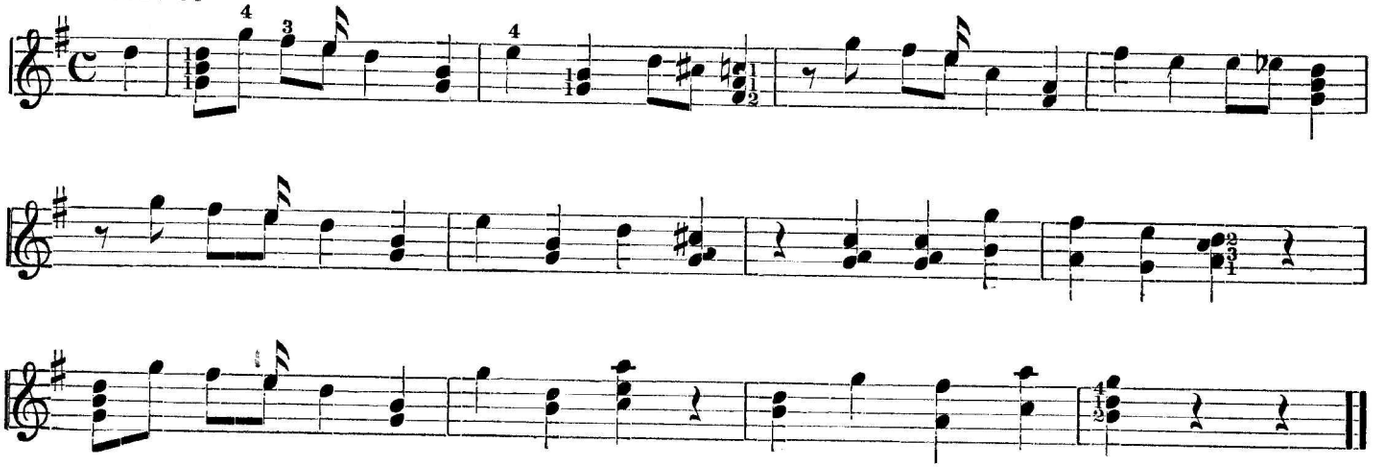
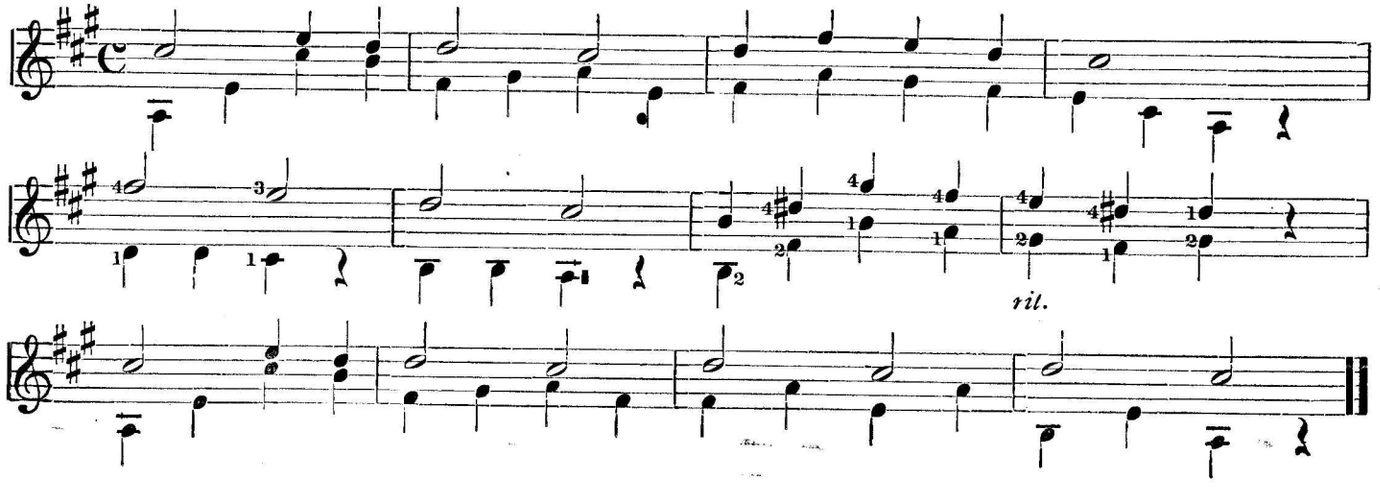
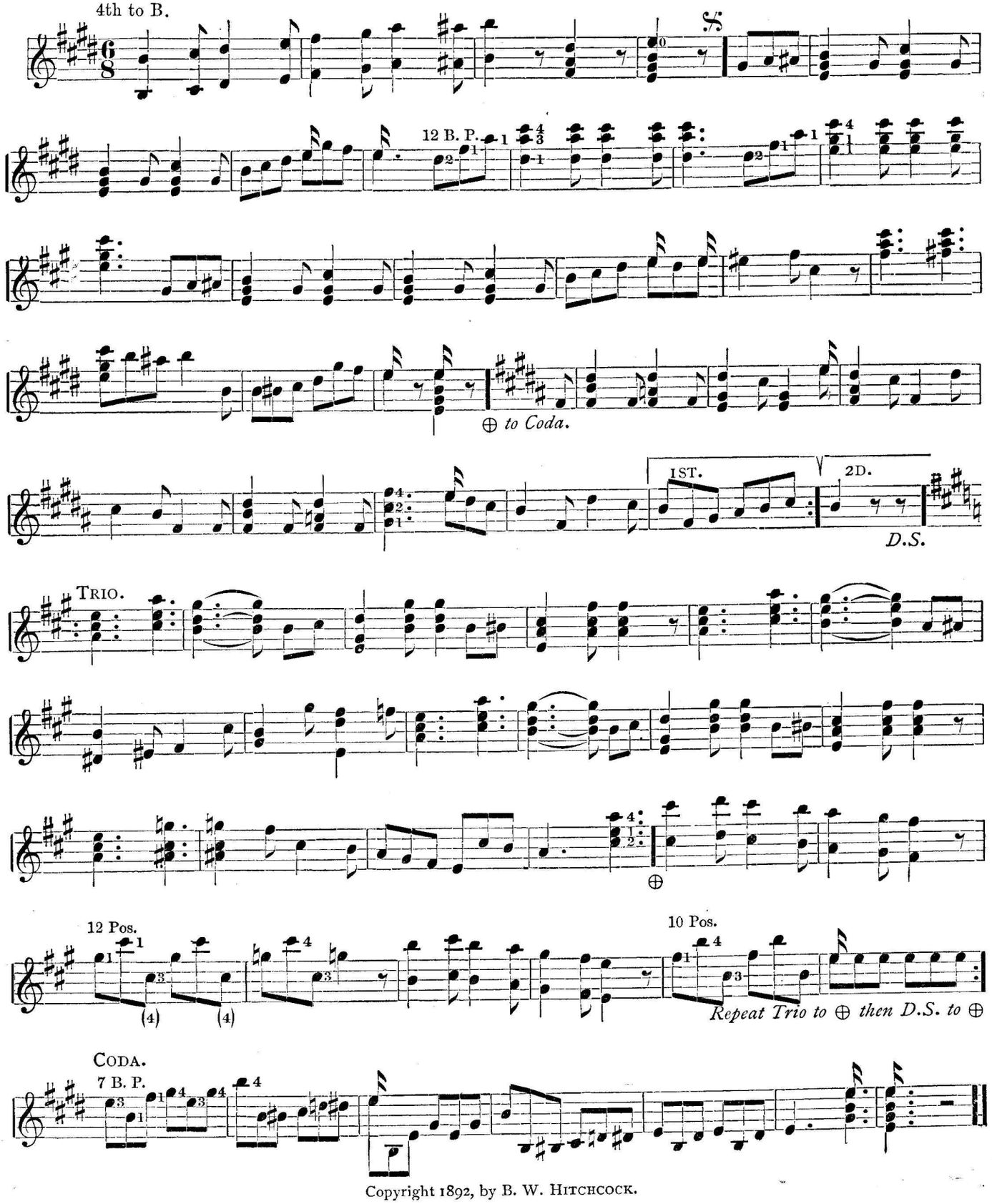

TREMELO.

This movement is made by placing the 2d and 3d finger of the left hand on the head nearly upright, so as to allow the 1st finger to sweep across the 1st string, just touching same, both forward and backward.

When we have two string to play, the left hand must be more upright to allow the 1st finger to sweep freely both 1st and 2d strings.

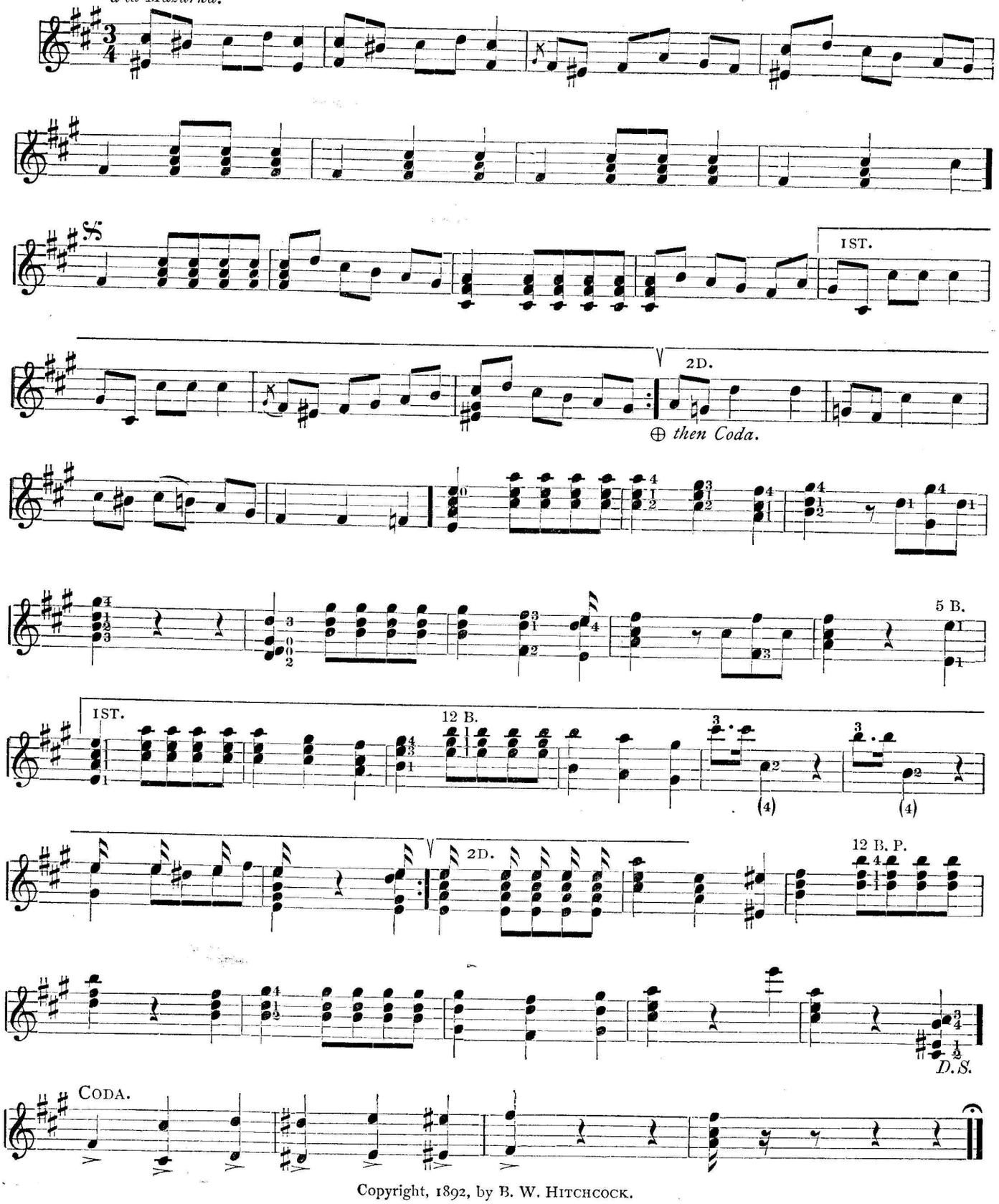
EXERCISE.

NATIONAL GUARD QUICKSTEP.

Arr. for Banjo by A. A. Babb. EDUARD HOLST.

Copyright 1892, by B. W. Hitchcock.

LA PETENERA.

4th to B.
a la Mazurka.

Arr. for Banjo by A. A. Babb.

EDUARD HOLST.

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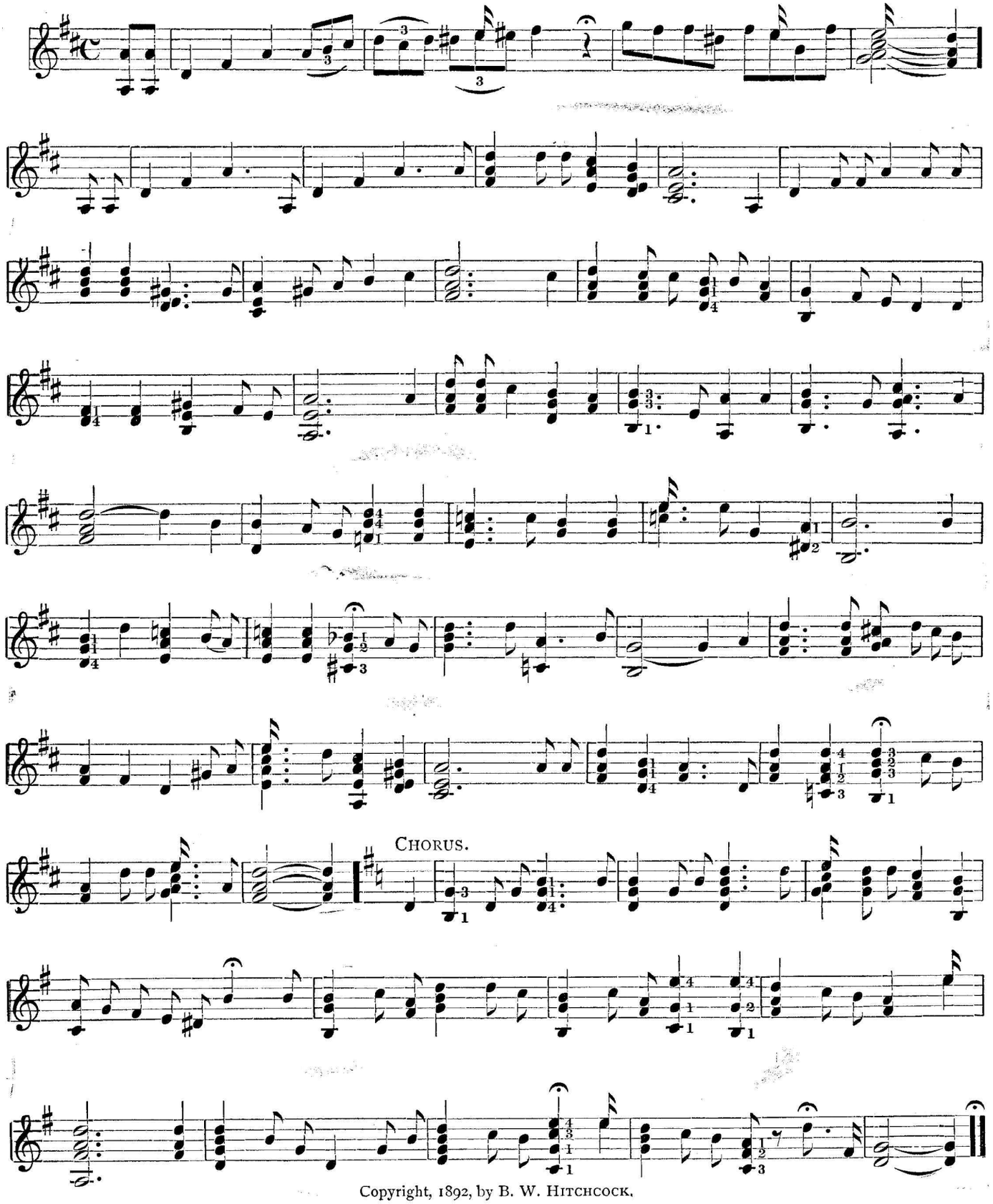
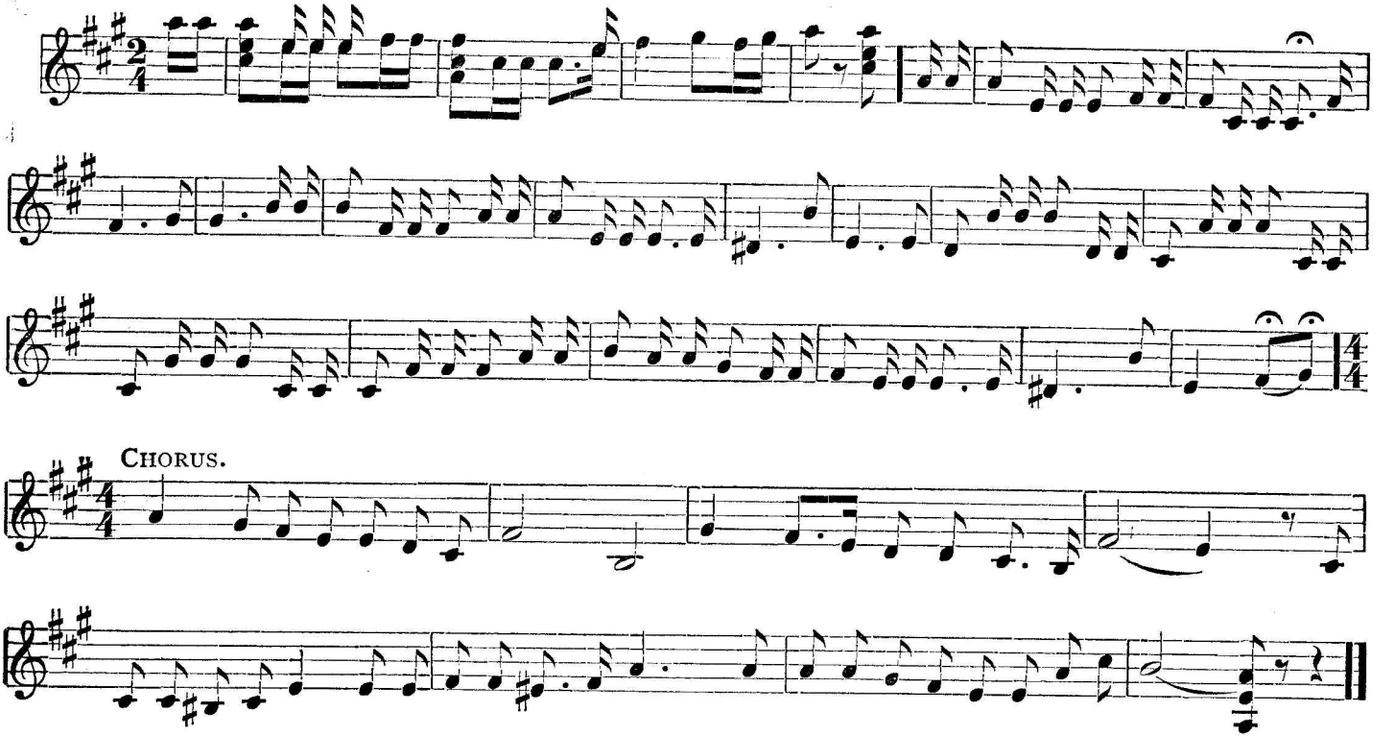
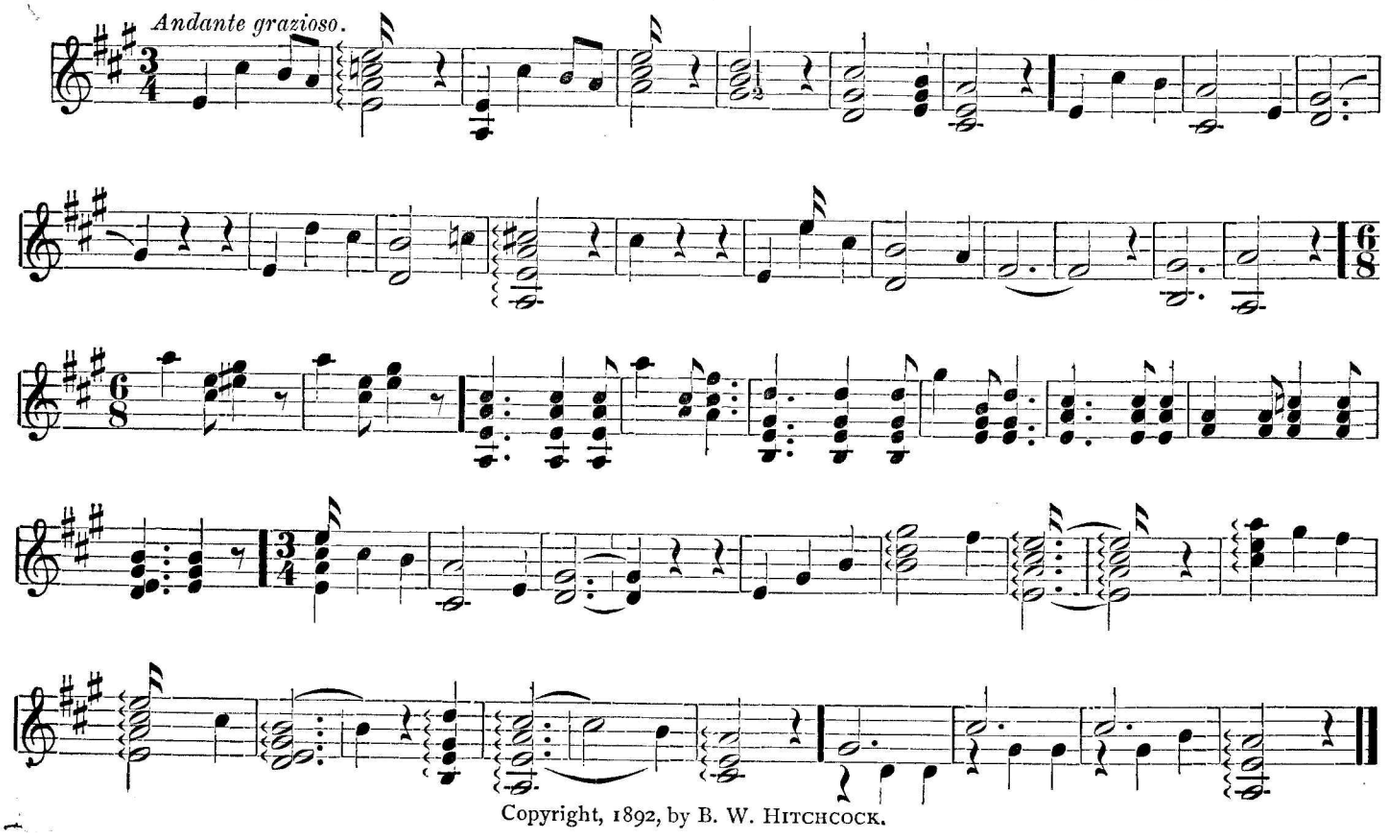
THE BRAVE ENGINEER.

Arr. for Banjo by A. A. Babb. FRED REYNOLDS.

Copyright, 1892, by B. W. Hitchcock.

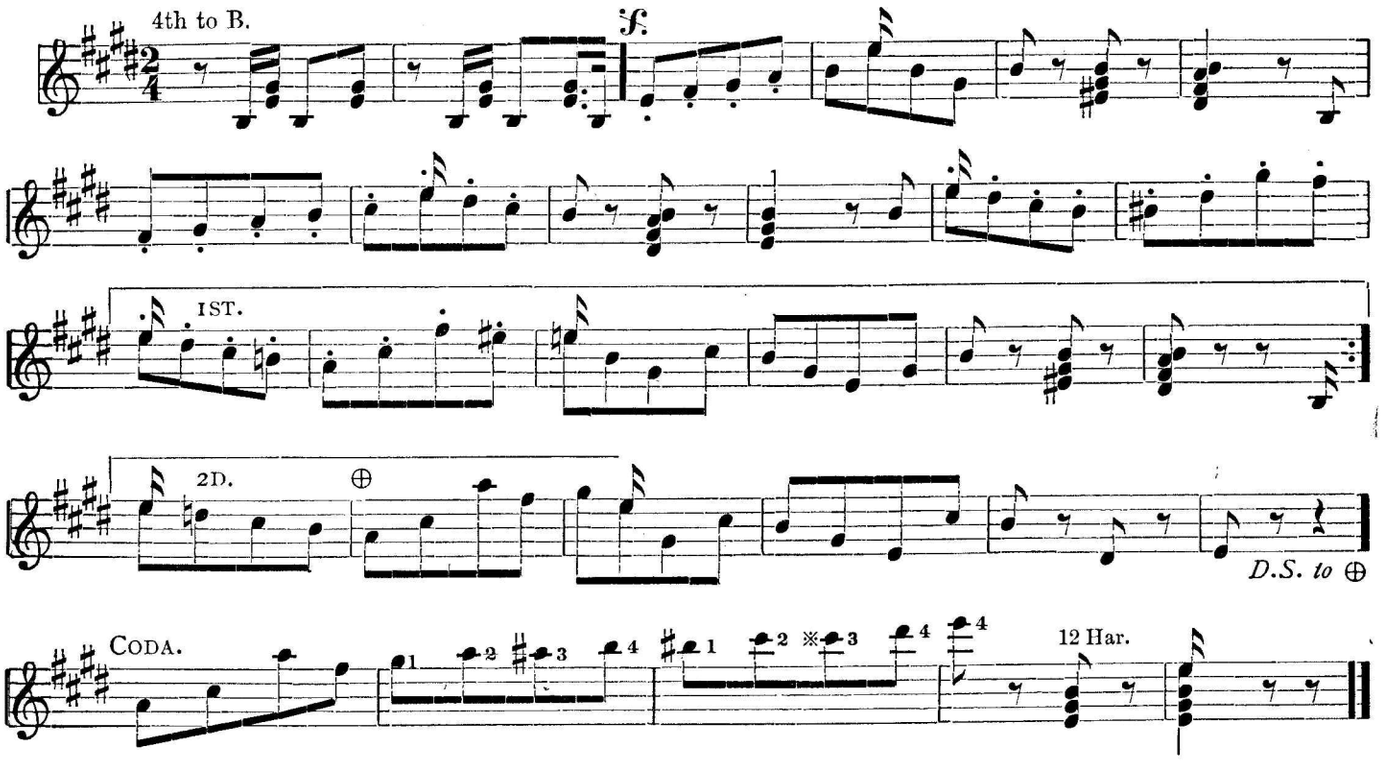
OH! WHAT A DIFFERENCE IN THE MORNING.

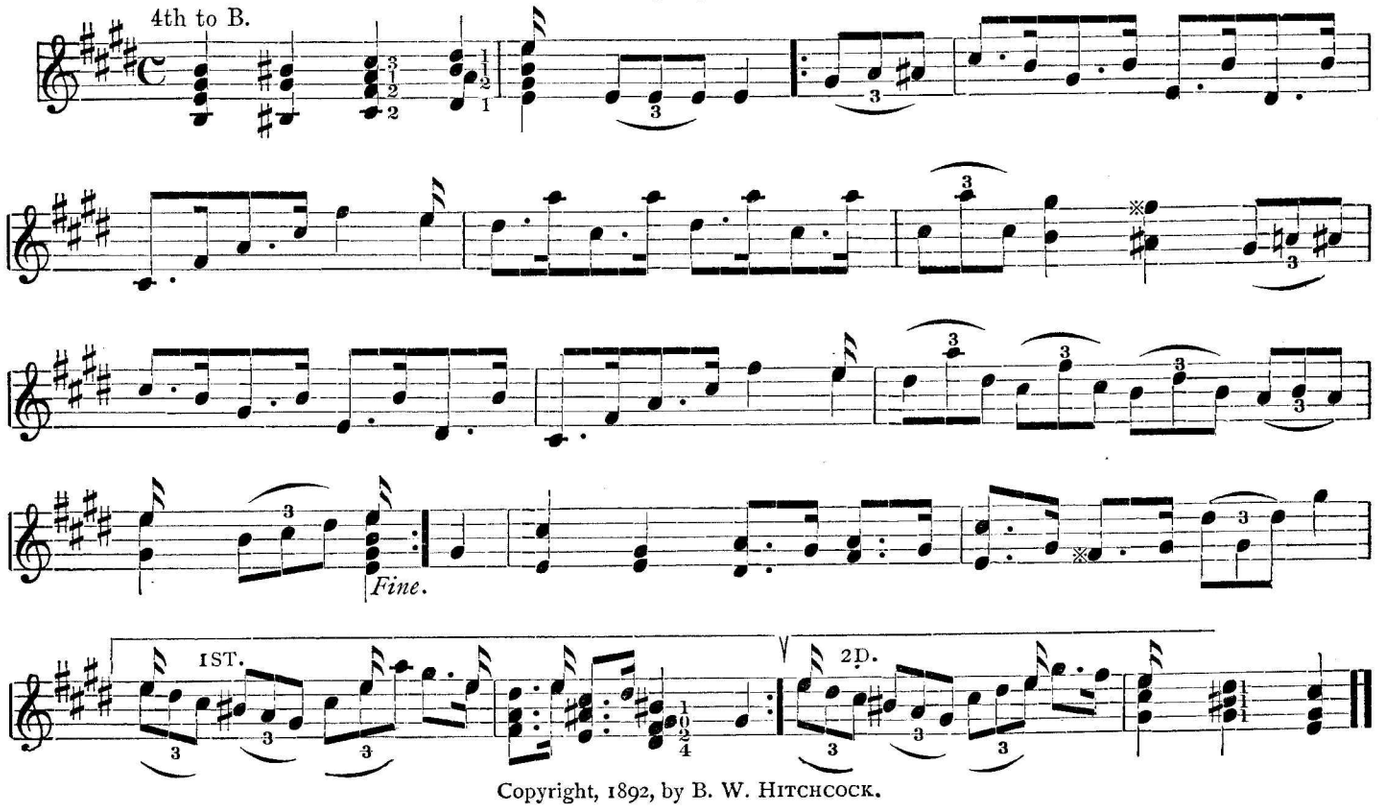
Arr. for Banjo by A. A. Babb. ALEX. SPENCER.

CANZONETTA.

Arr. for Banjo by A. A. Babb. MAY DALY HATCH.

Copyright, 1892, by B. W. Hitchcock.

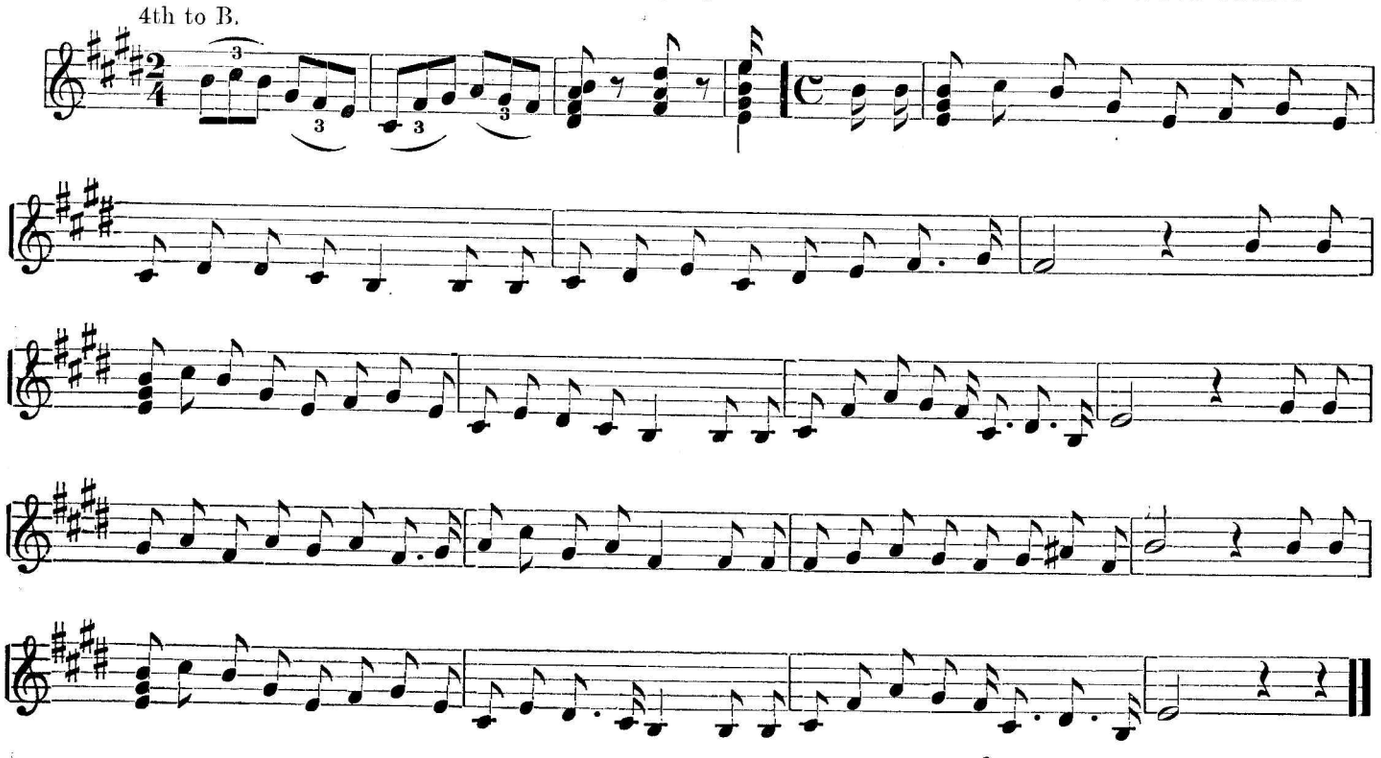
A SHADOW DANCE.

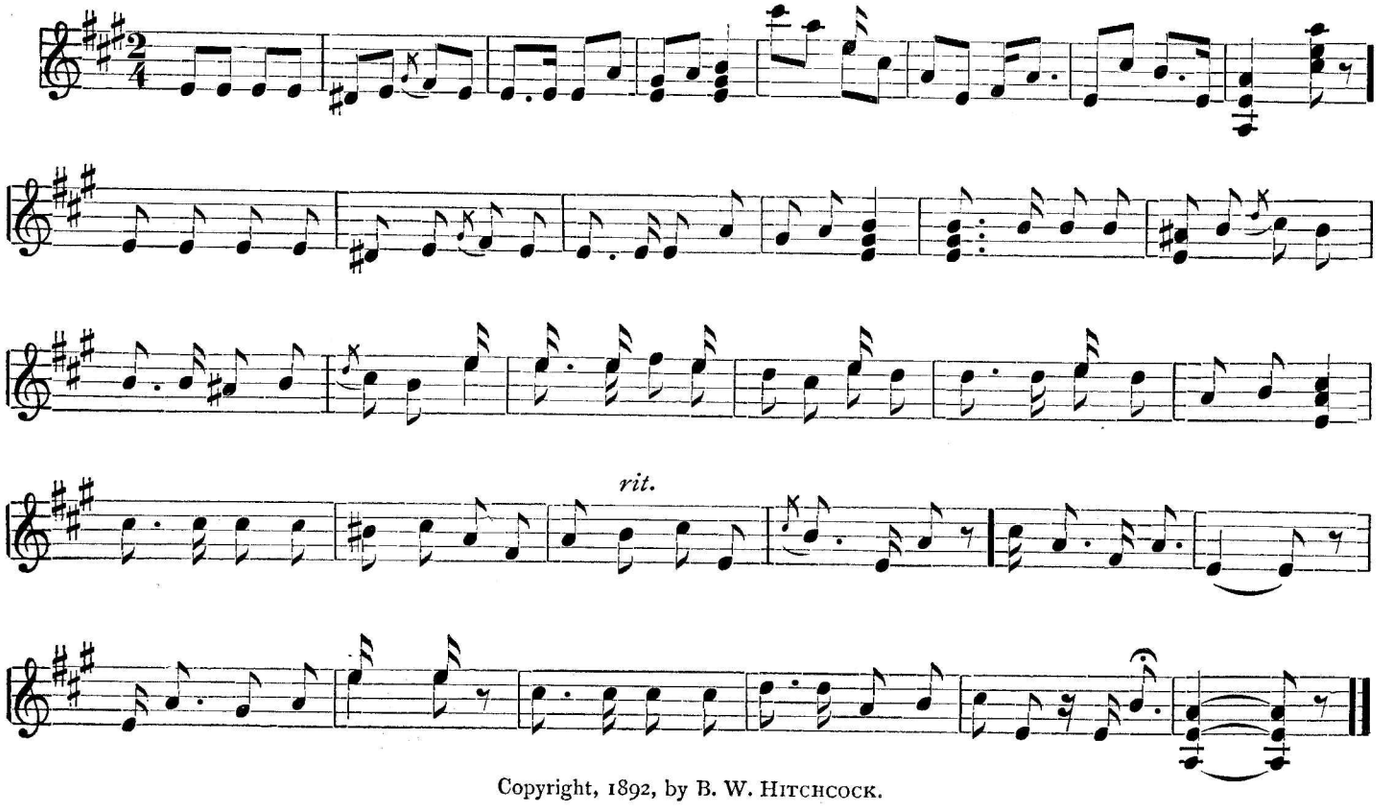
PIZZICATTI.

Arr. for Banjo by A. A. Babb. J. C. FRANKE.

LA HAZELLE SCHOTTISCHE.

Arr. for Banjo by A. A. Babb. JO GRO.

Copyright, 1892, by B. W. Hitchcock.

IT TAKES A GIRL TO DO IT EV'RY TIME.

Arr. for Banjo by A. A. Babb. MATT C. WOODWARD.

DAISIES NEVER TELL.

Arr. for Banjo by A. A. Babb. CHANDLER FARRAR.

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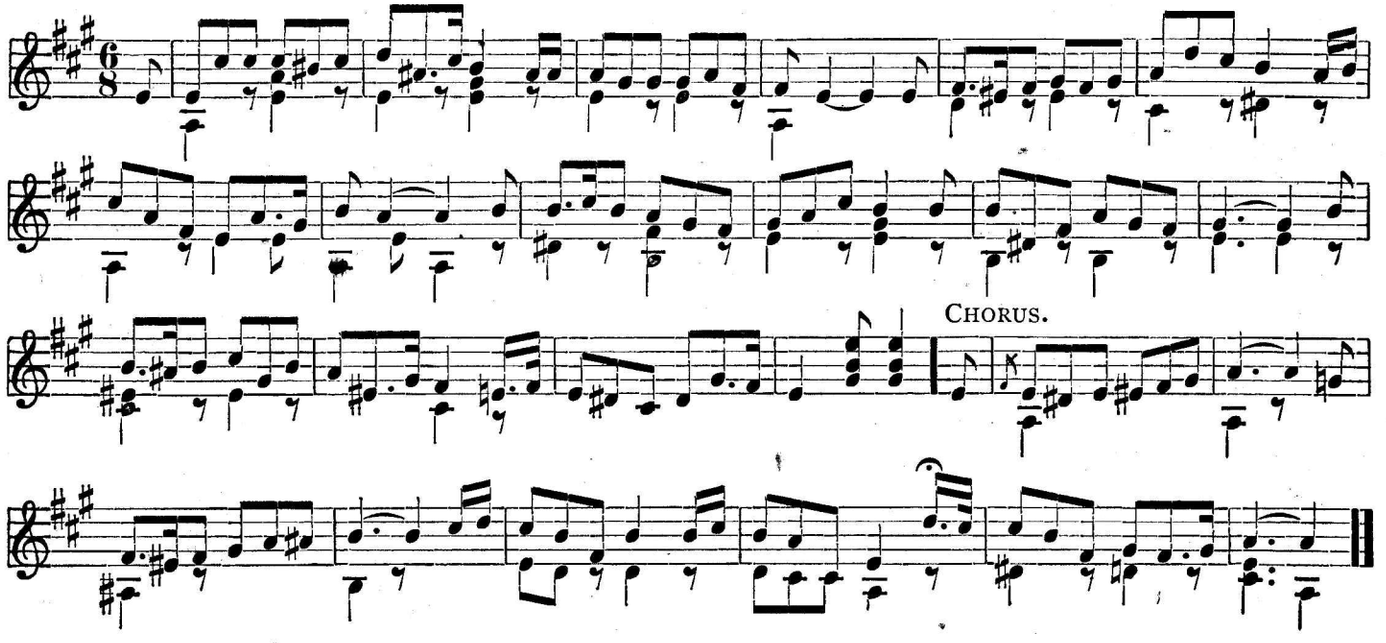
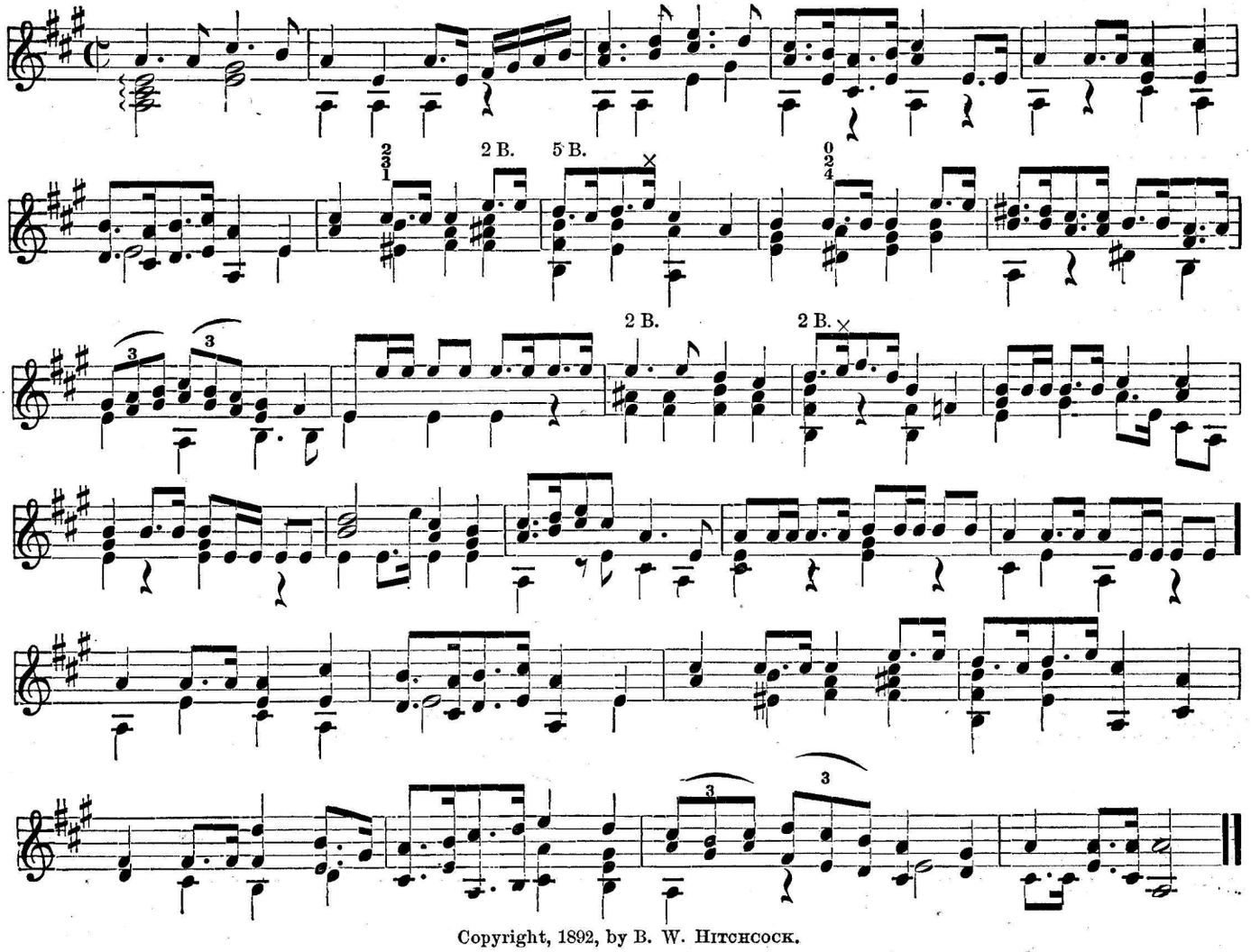

HAIL COLUMBIA.

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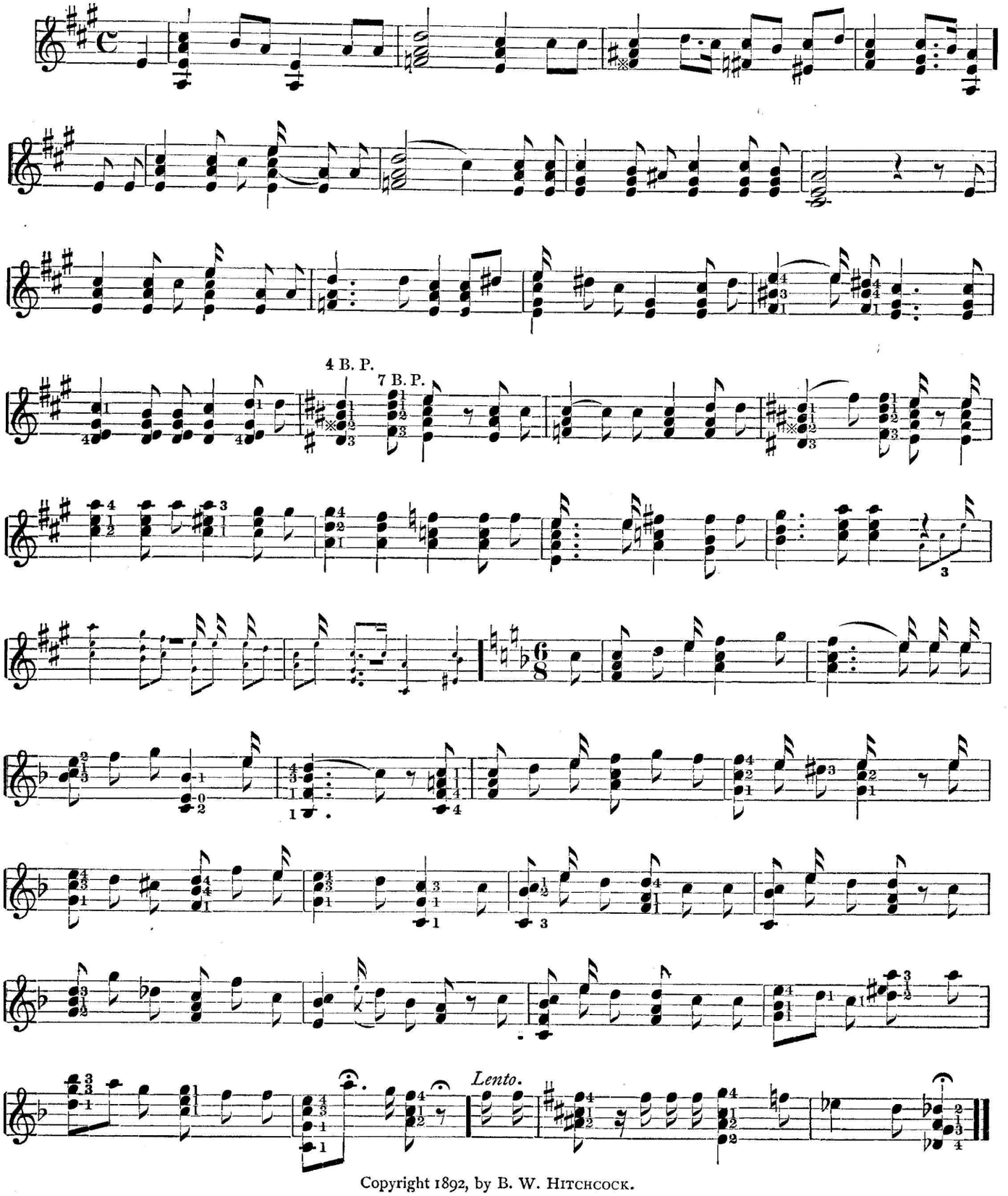
ONLY A DREAM FACE.

Arr. for Banjo by A. A. Babb. EDUARD HOLST.

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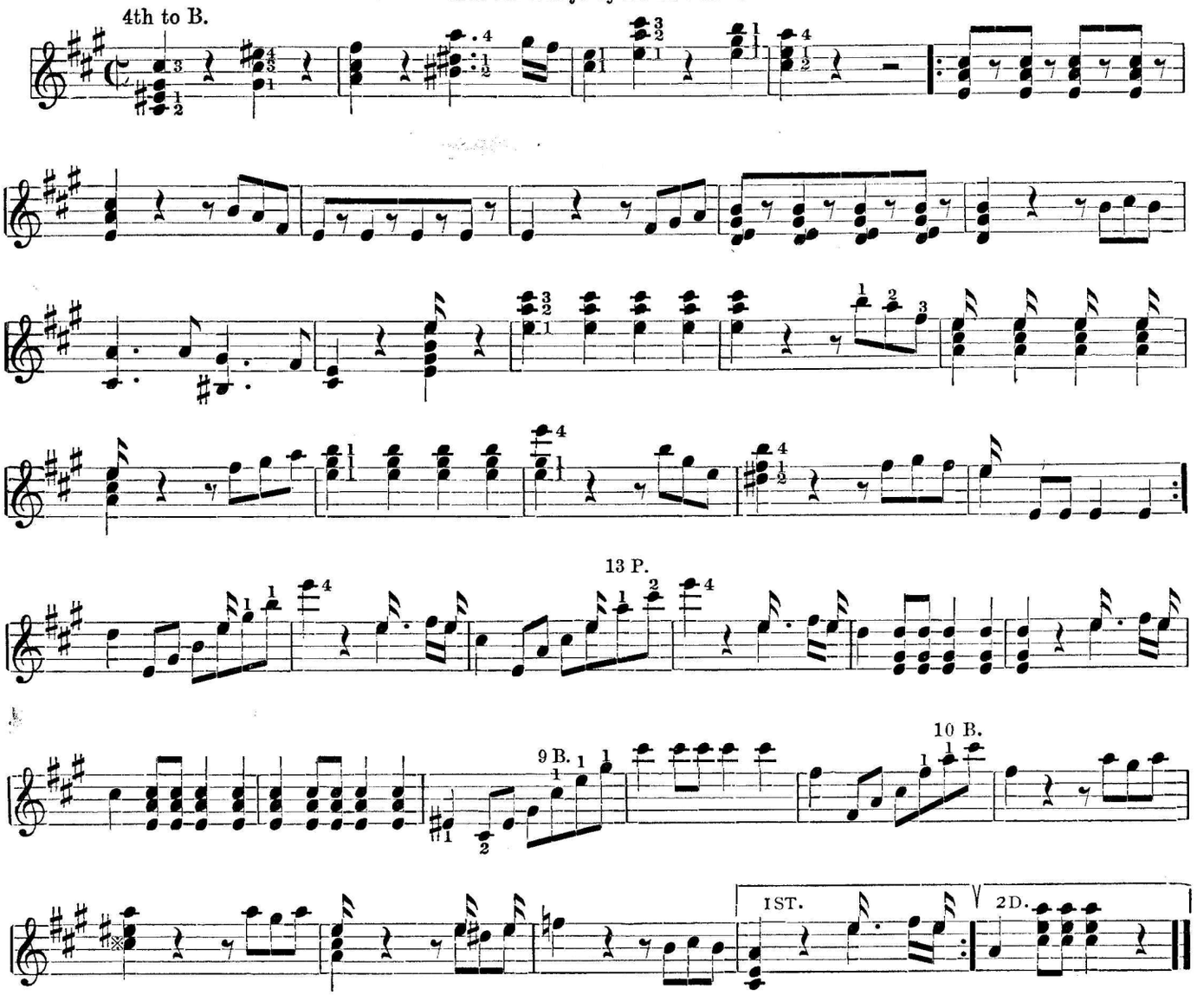
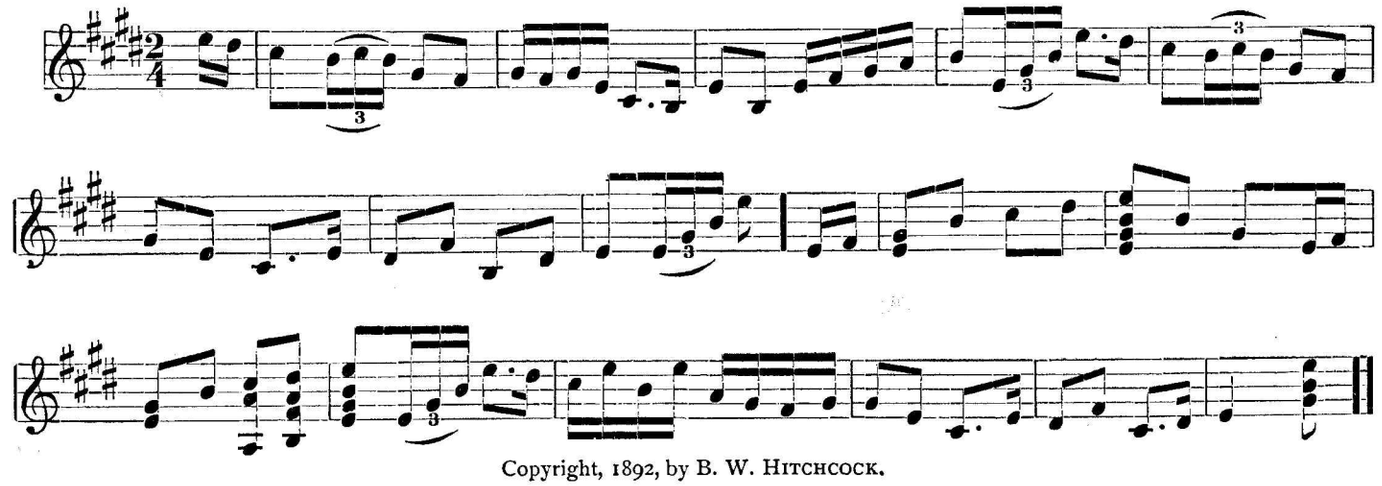
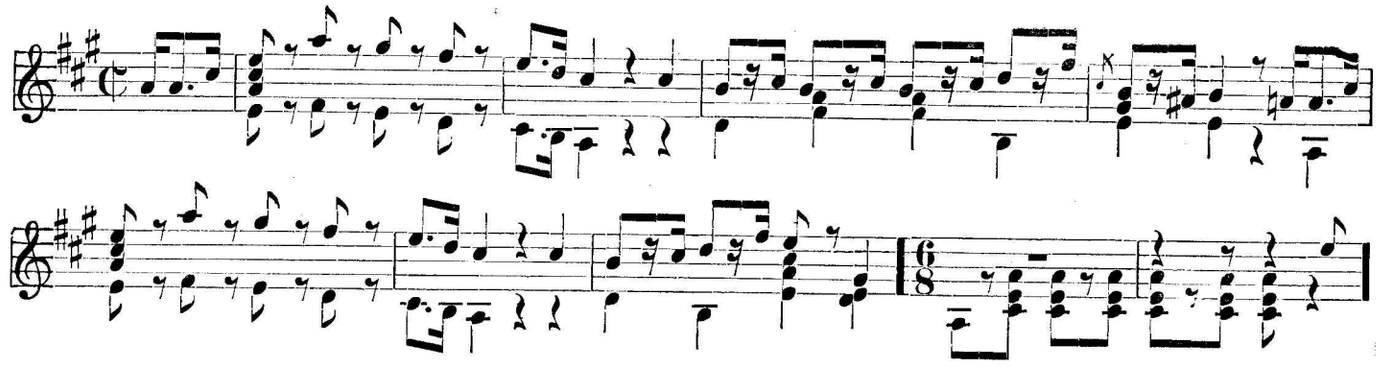
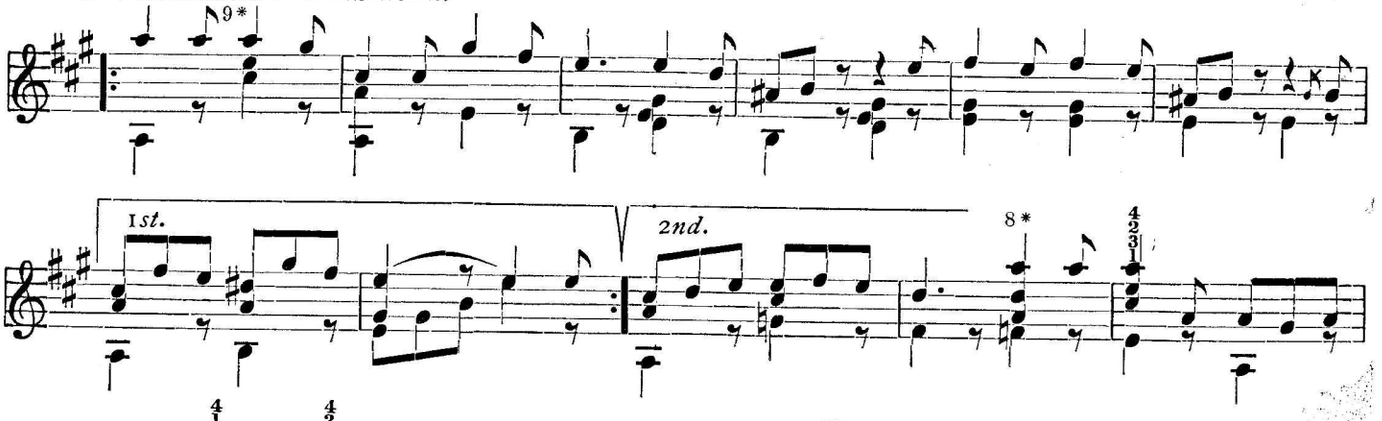
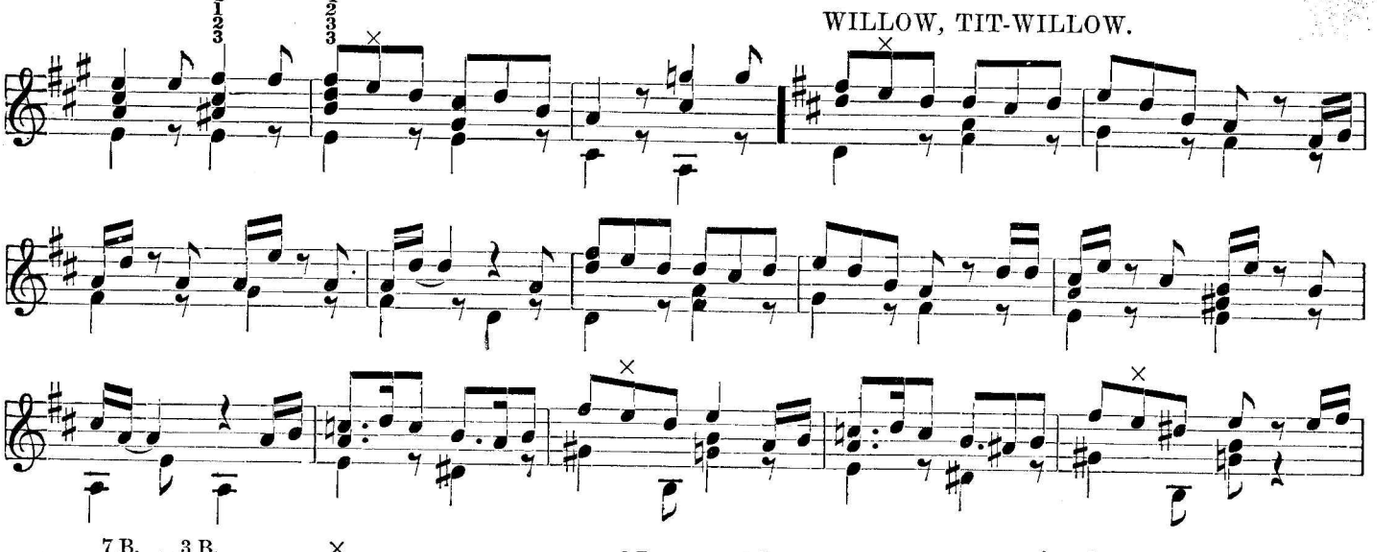
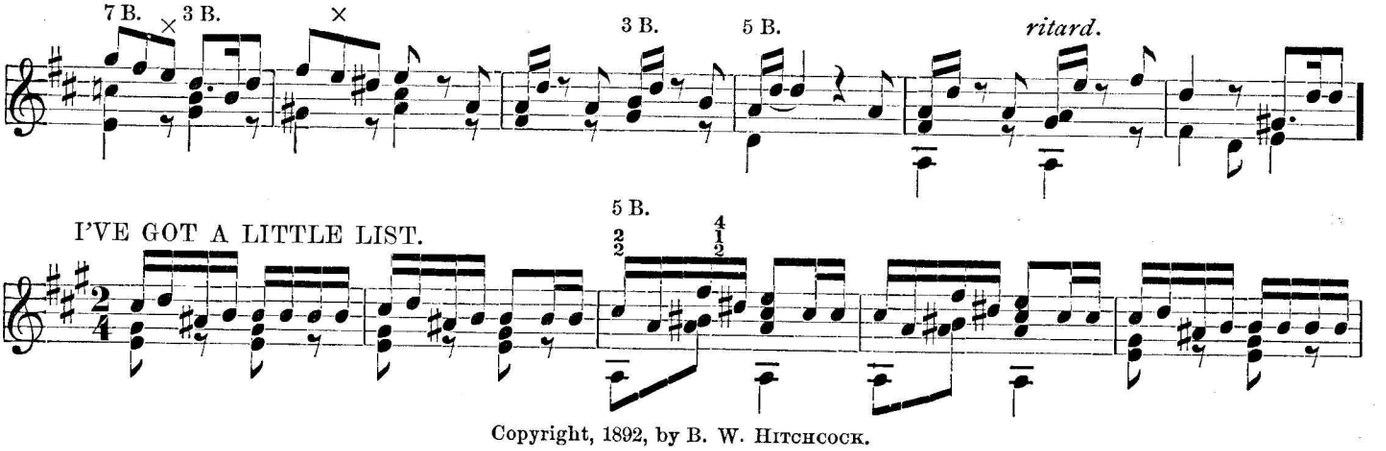
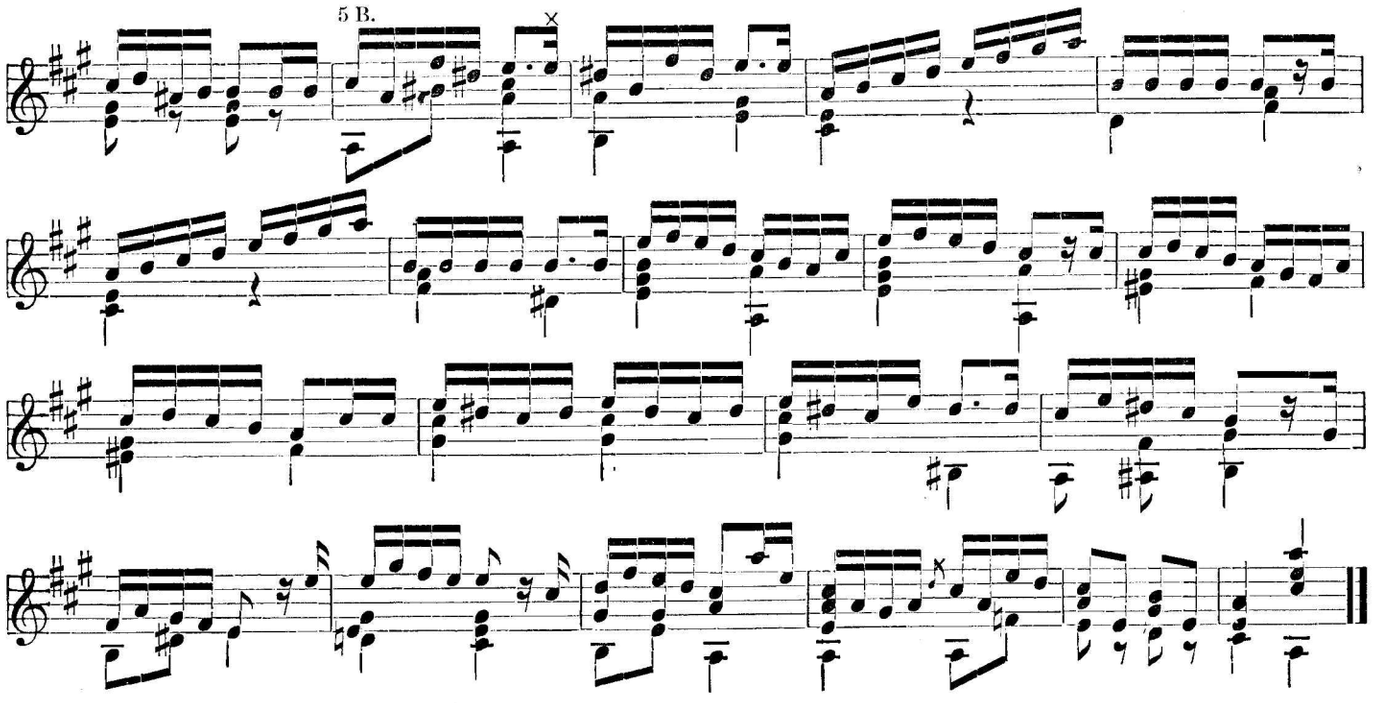
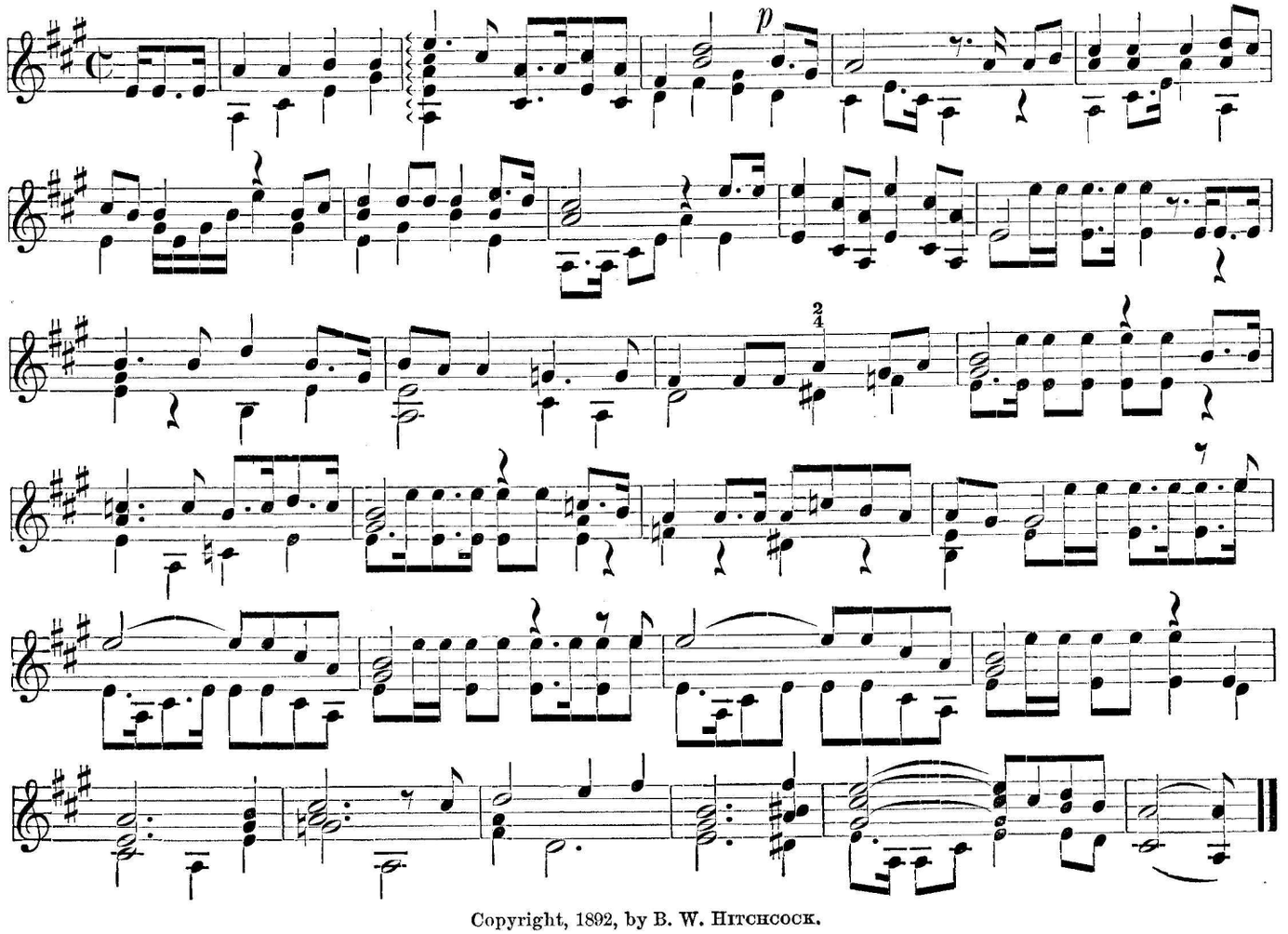
GARNET GRAND MARCH.

Arr. for Banjo by A. A. Babb. WM. H. TYERS.

THE GIRL I LEFT BEHIND ME.

Copyright, 1892, by B. W. Hitchcock.

MIKADO POT POURRI.

A WANDERING MINSTREL.

WILLOW, TIT-WILLOW.

I'VE GOT A LITTLE LIST.

Copyright, 1892, by B. W. Hitchcock.

FRENCH NATIONAL (Marseillaise) HYMN.

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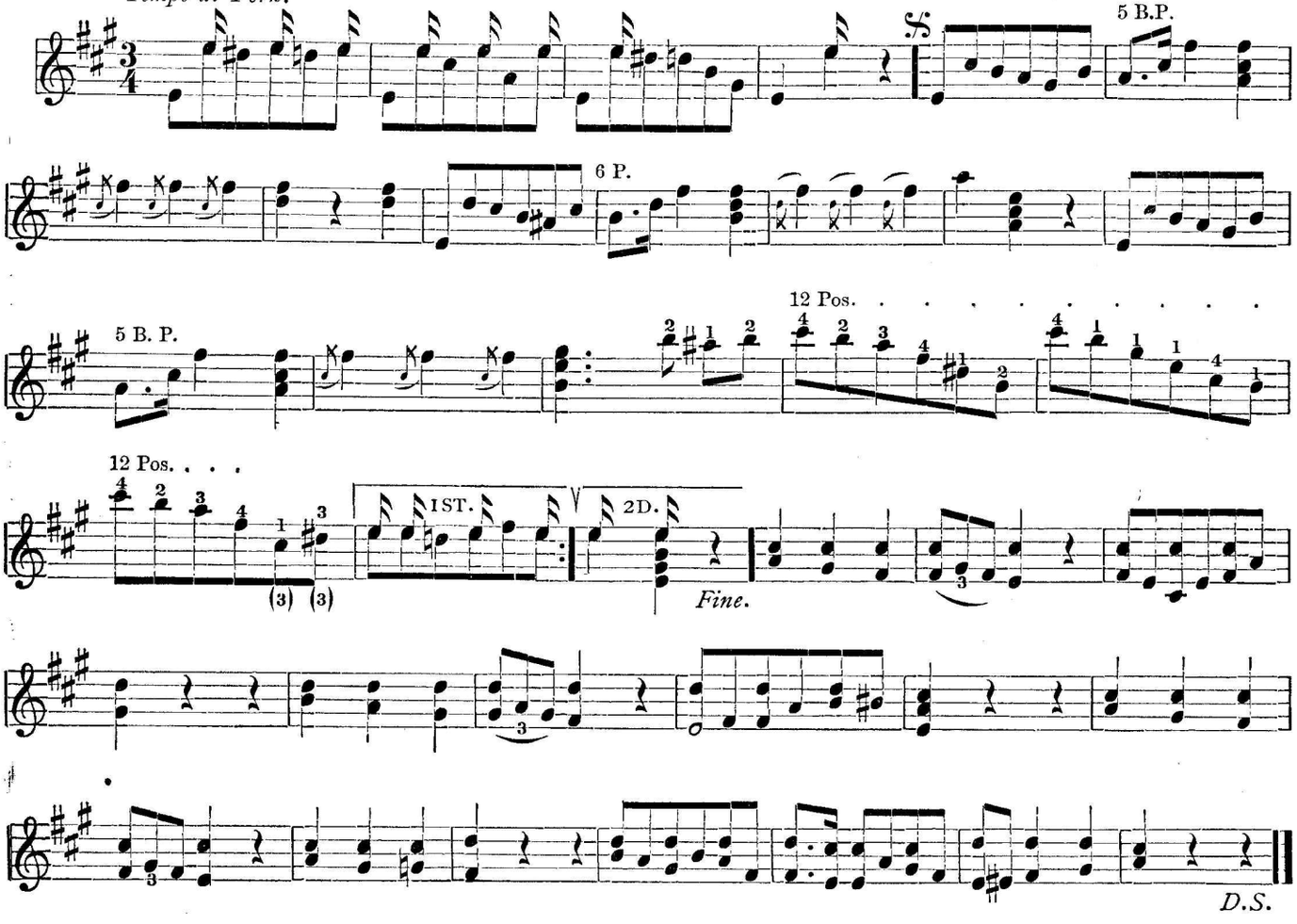
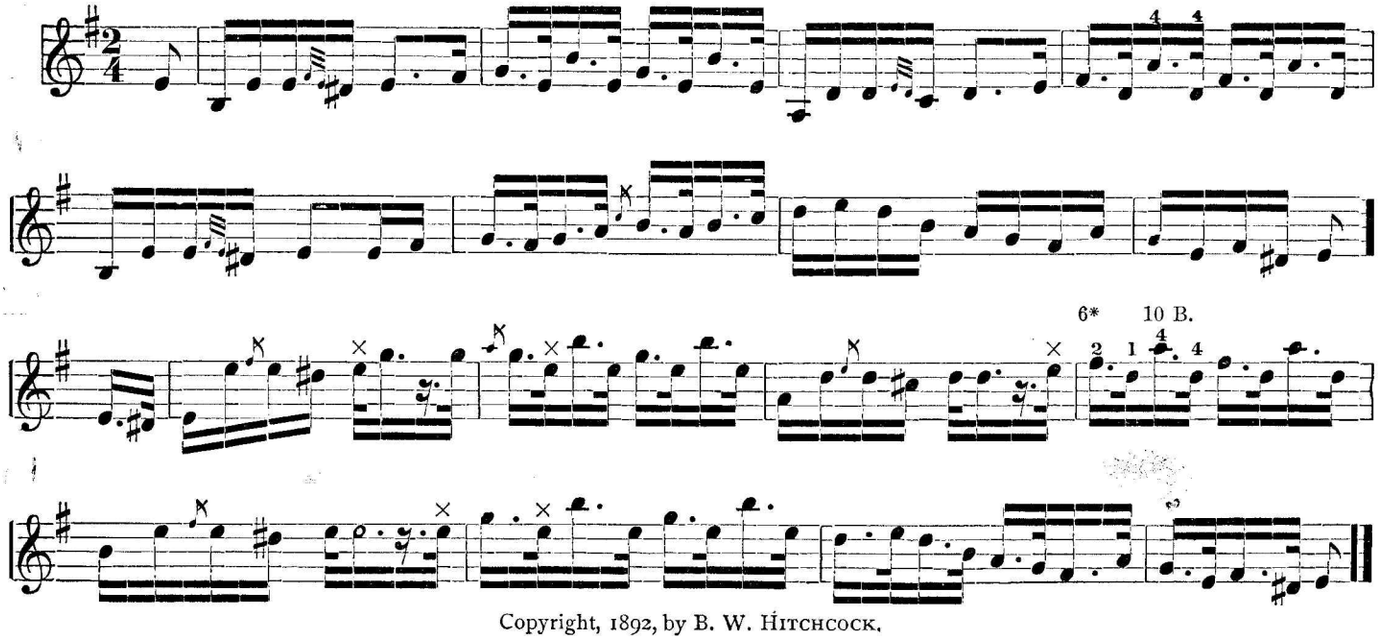
BRUNSWICK YORK.

4th to B.
Tempo di York.

Arr. for Banjo by A. A. Babb.

LOREN BRAGDON.

OLD TOWN REEL.

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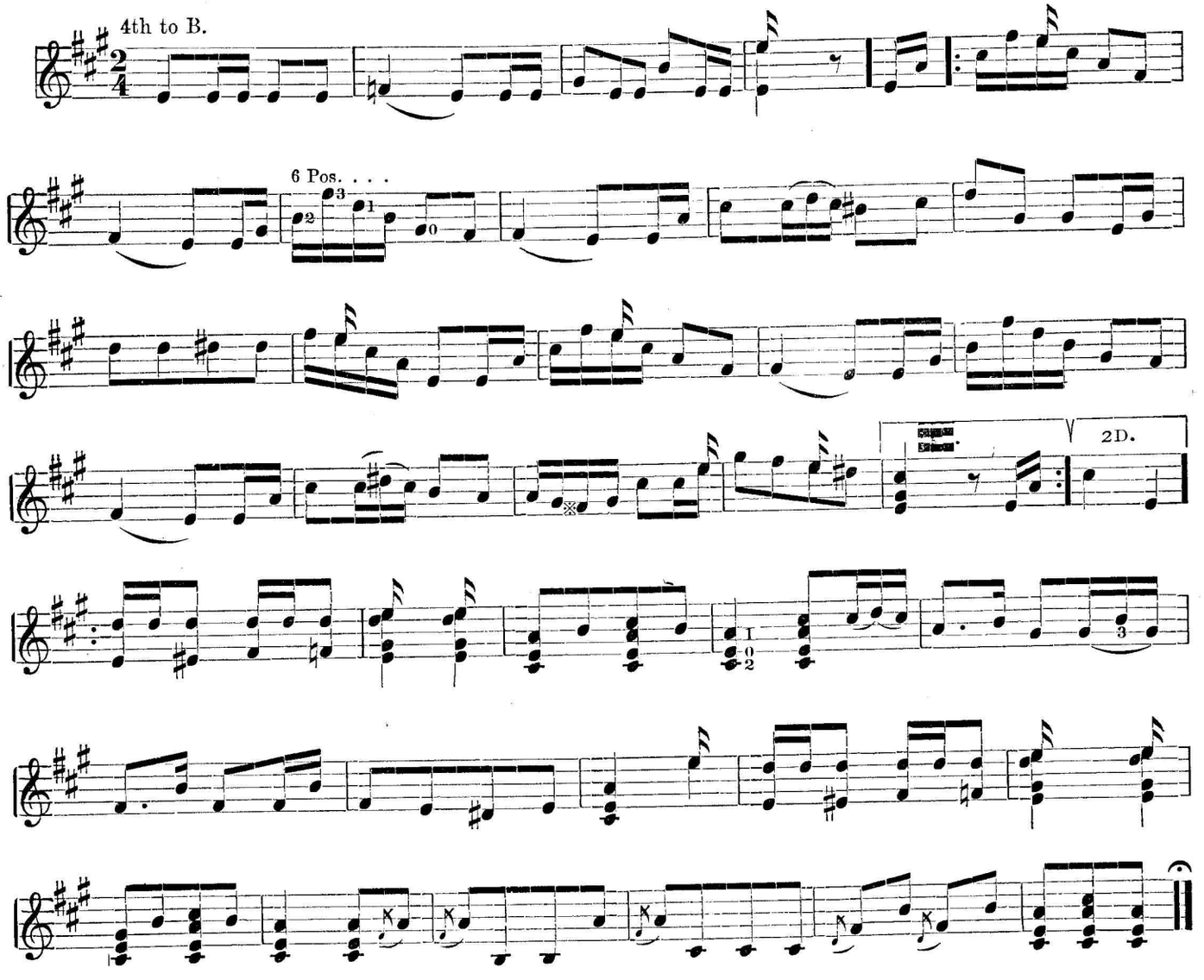
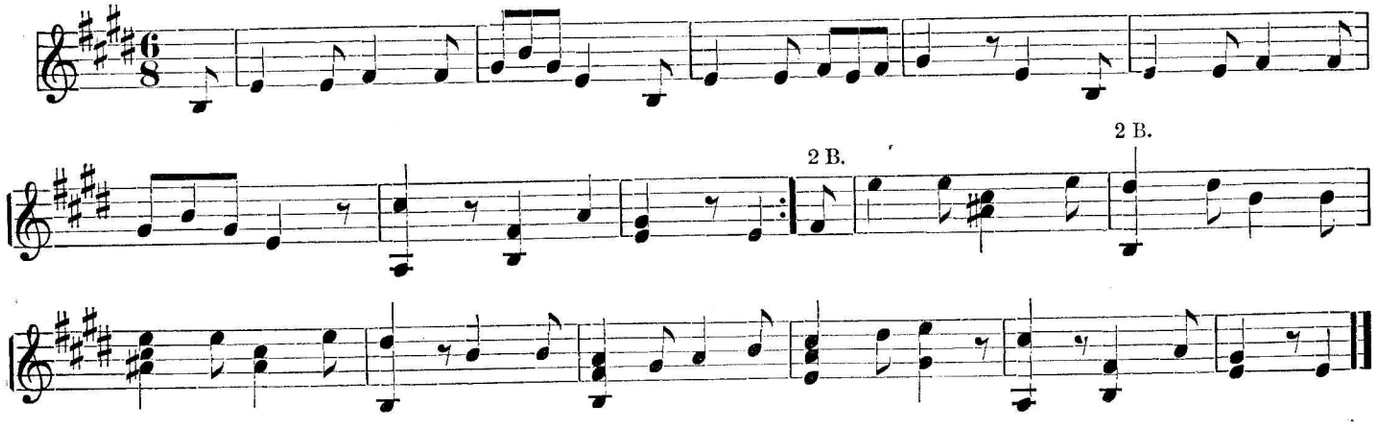
PRES DU BAL.

Arr. for Banjo by A. A. Babb.

H. ZUR NIEDER.

POP GOES THE WEASEL.

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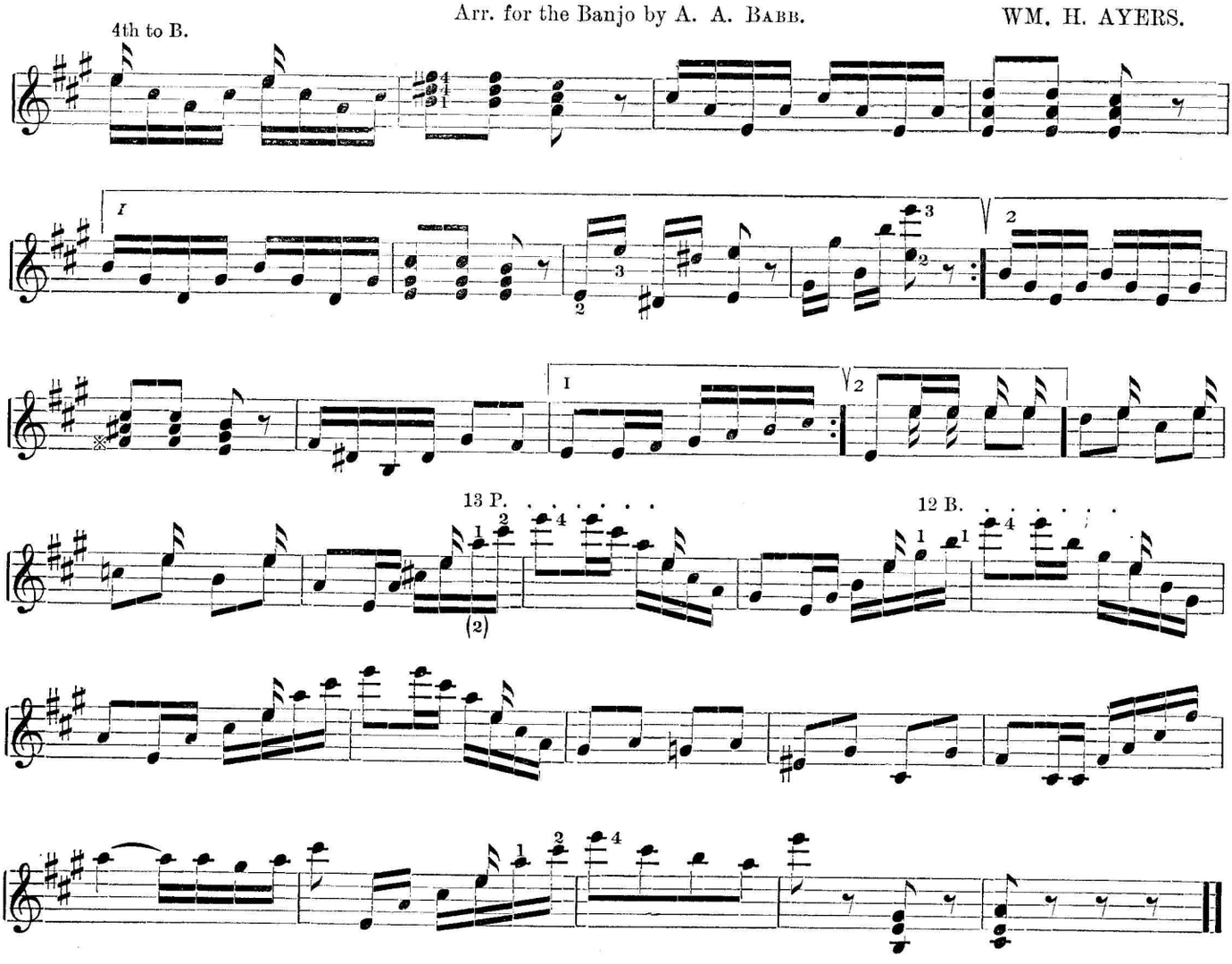
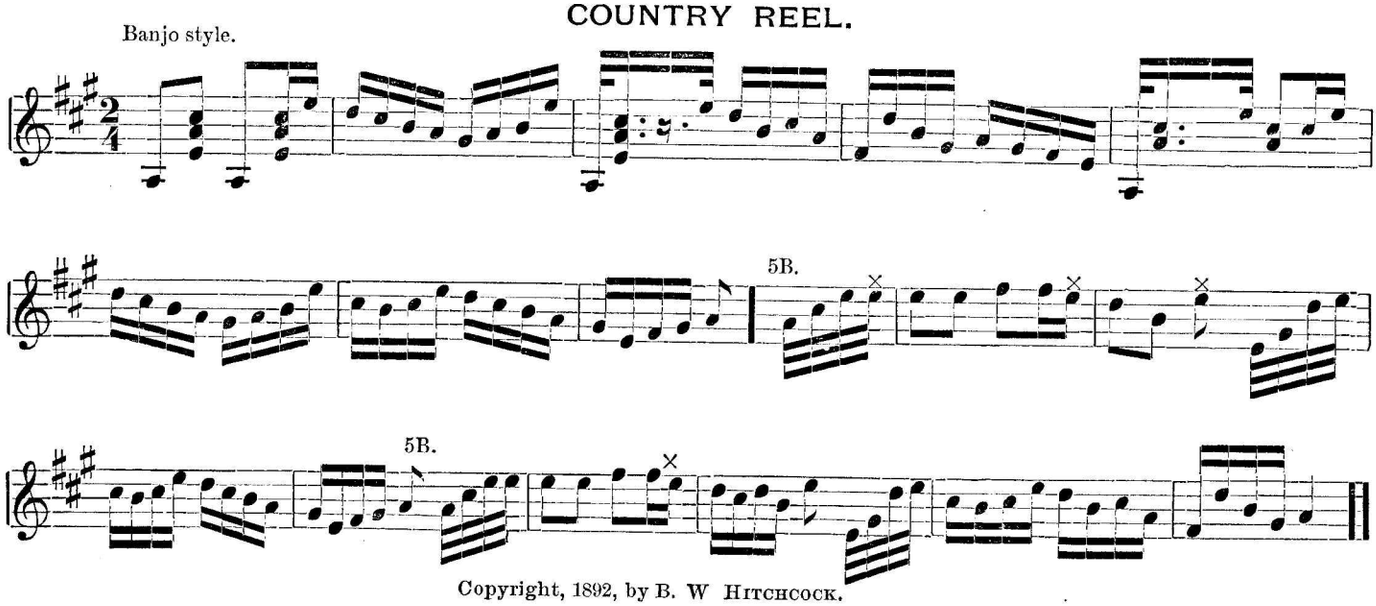
THE CLARINET POLKA.

Arr. for the Banjo by A. A. Babb. WM. H. AYERS.

COUNTRY REEL.

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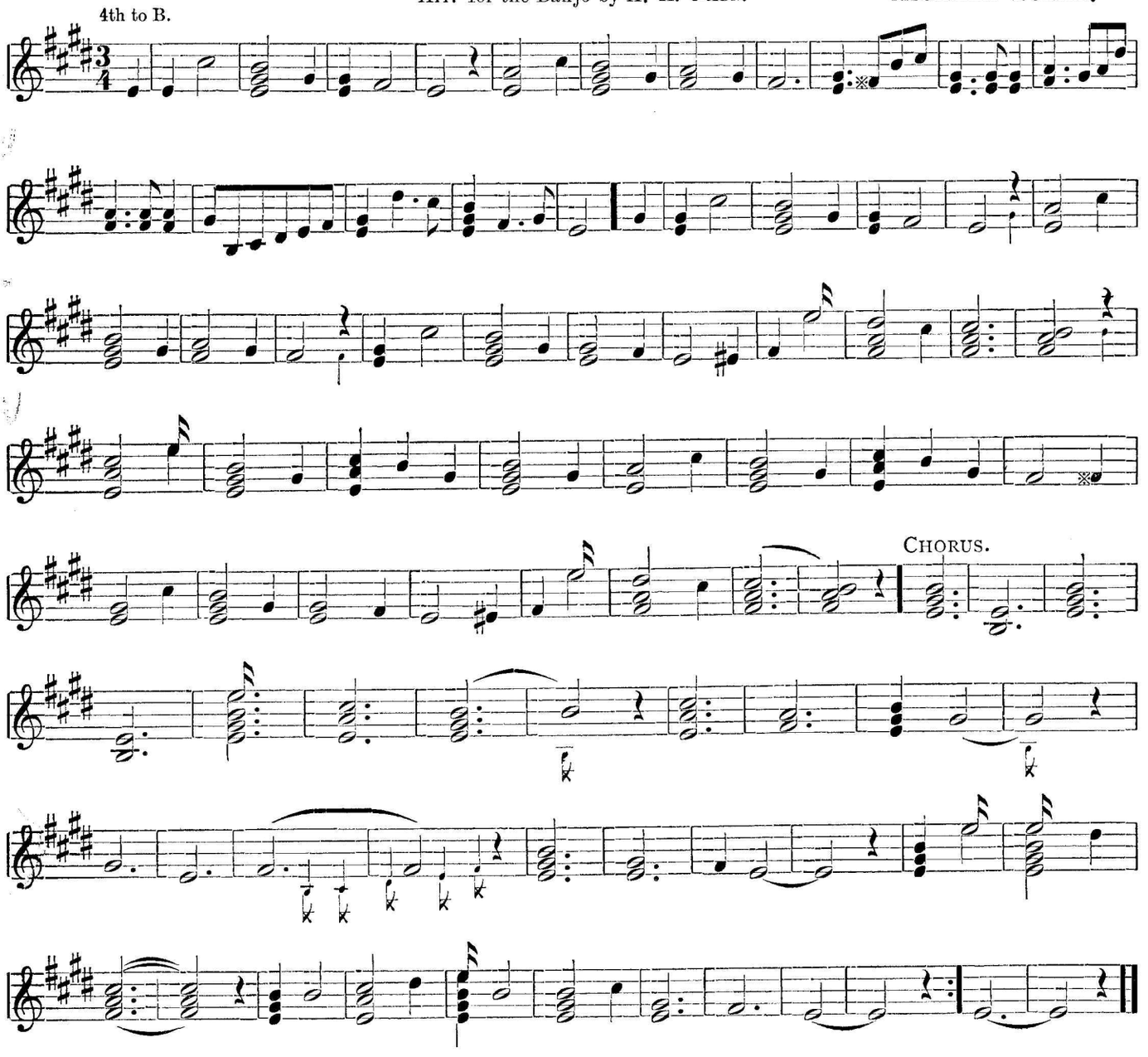
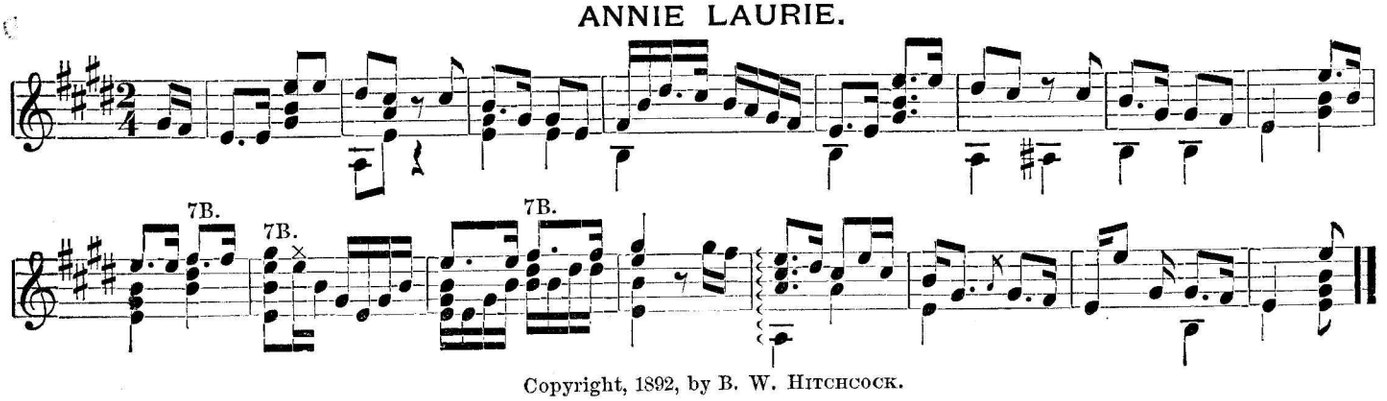
LITTLE ANNIE ROONEY.

Arr. for the Banjo by A. A. Babb. MICHAEL NOLAN.

ANNIE LAURIE.

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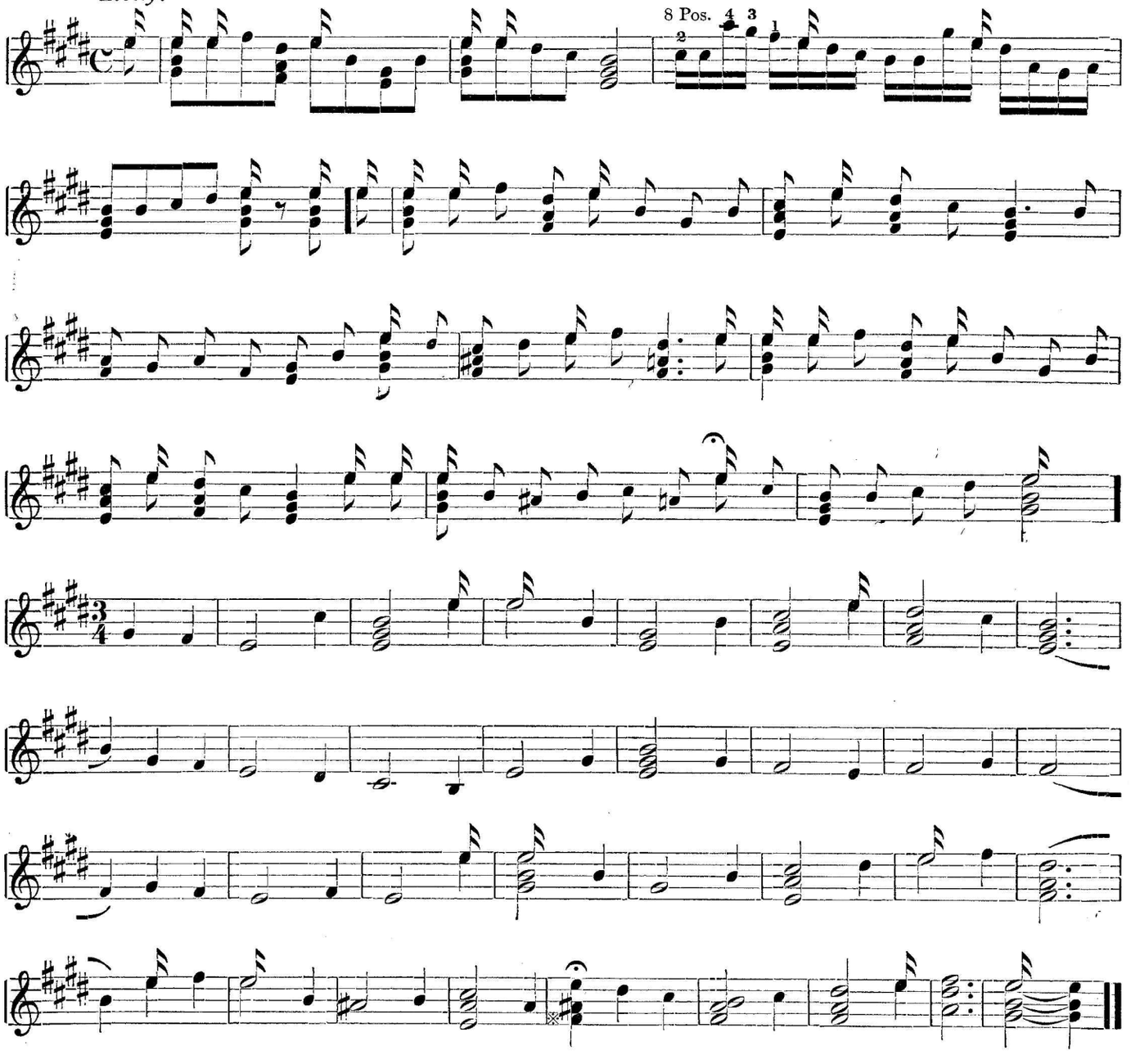
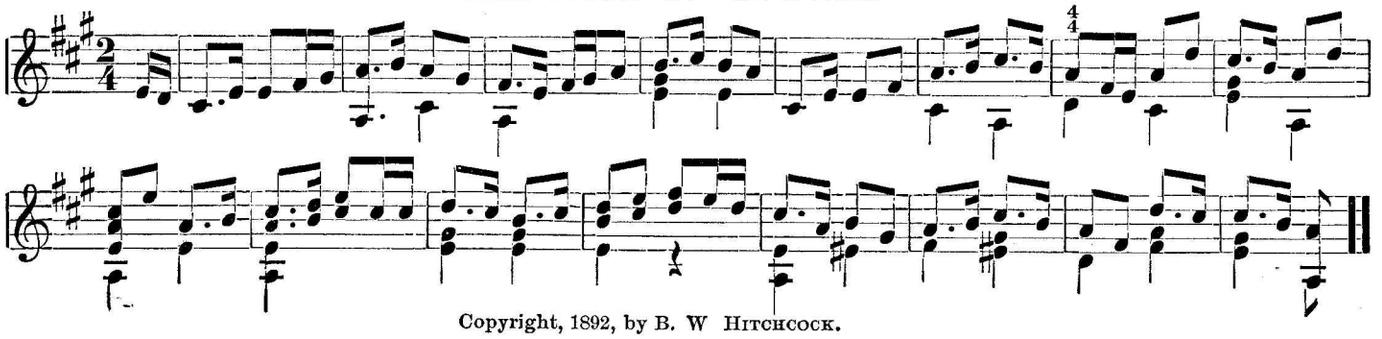
SINCE McFADDEN BOUGHT THE CORNET.

4th to B.

Lively.

Arr. for Banjo by A. A. Babb.

BEN WARREN.

THE LASS OF GOWRIE.

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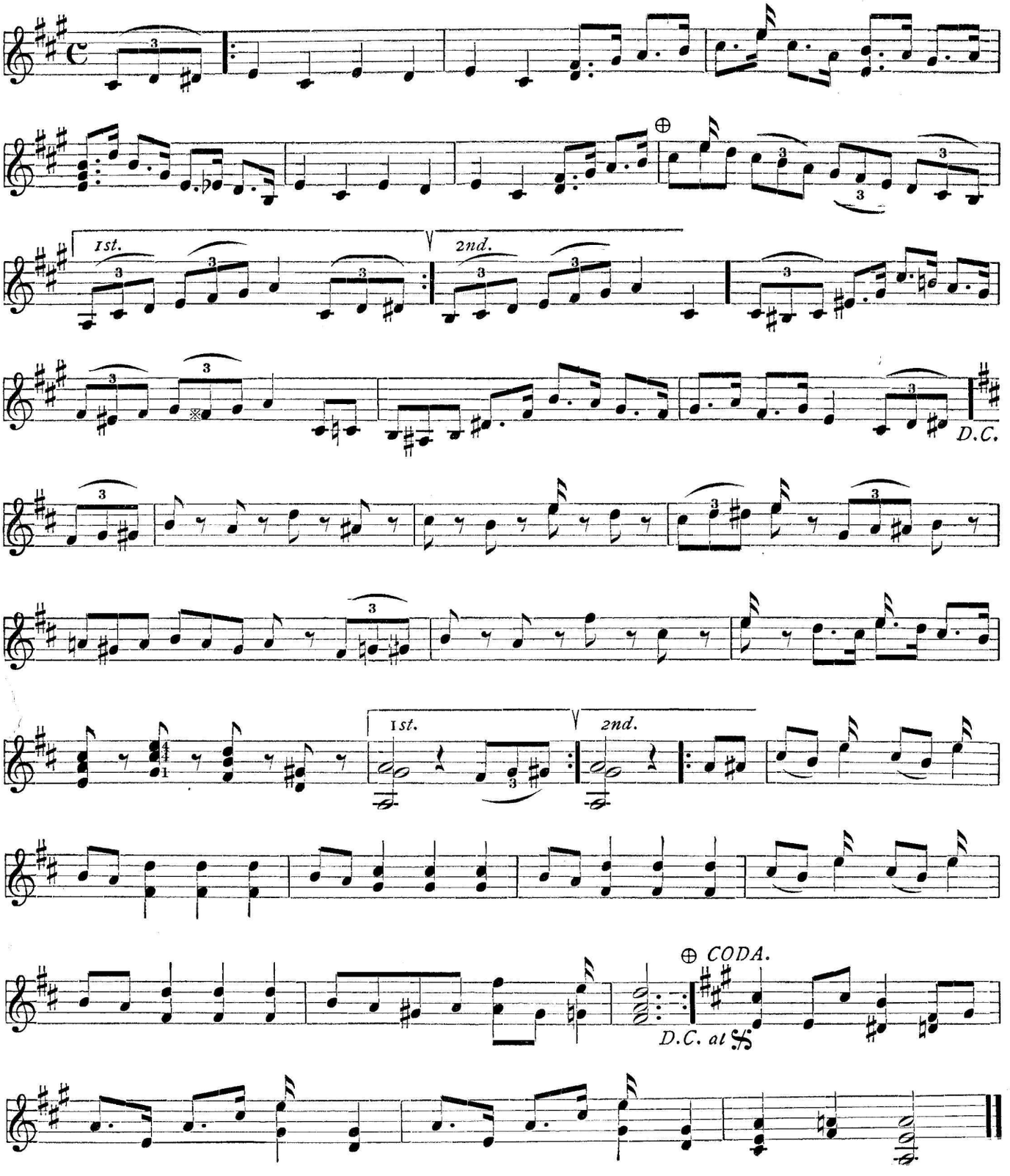
POMP AND PRIDE.

MILITARY SCHOTTISCHE.

E. S. PHELPS.

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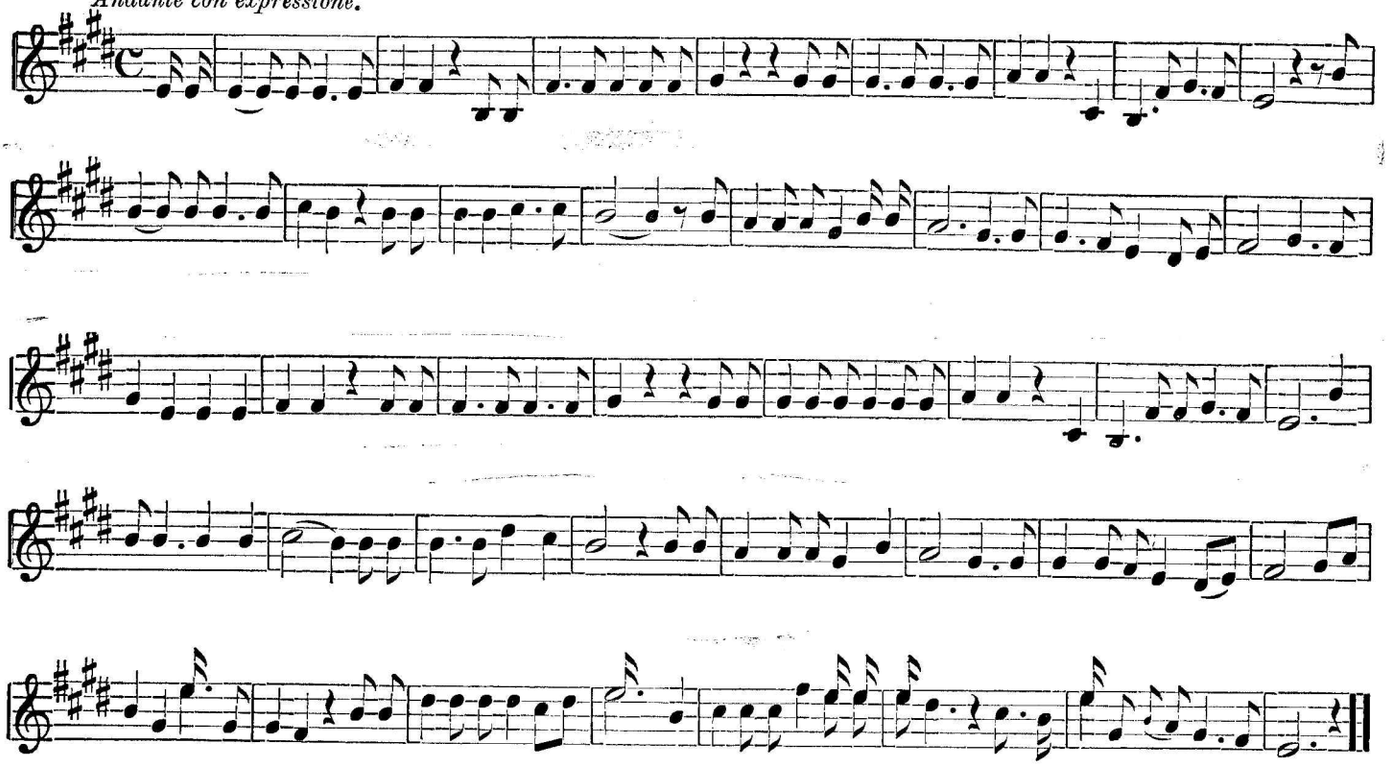
THE BRIDGE.

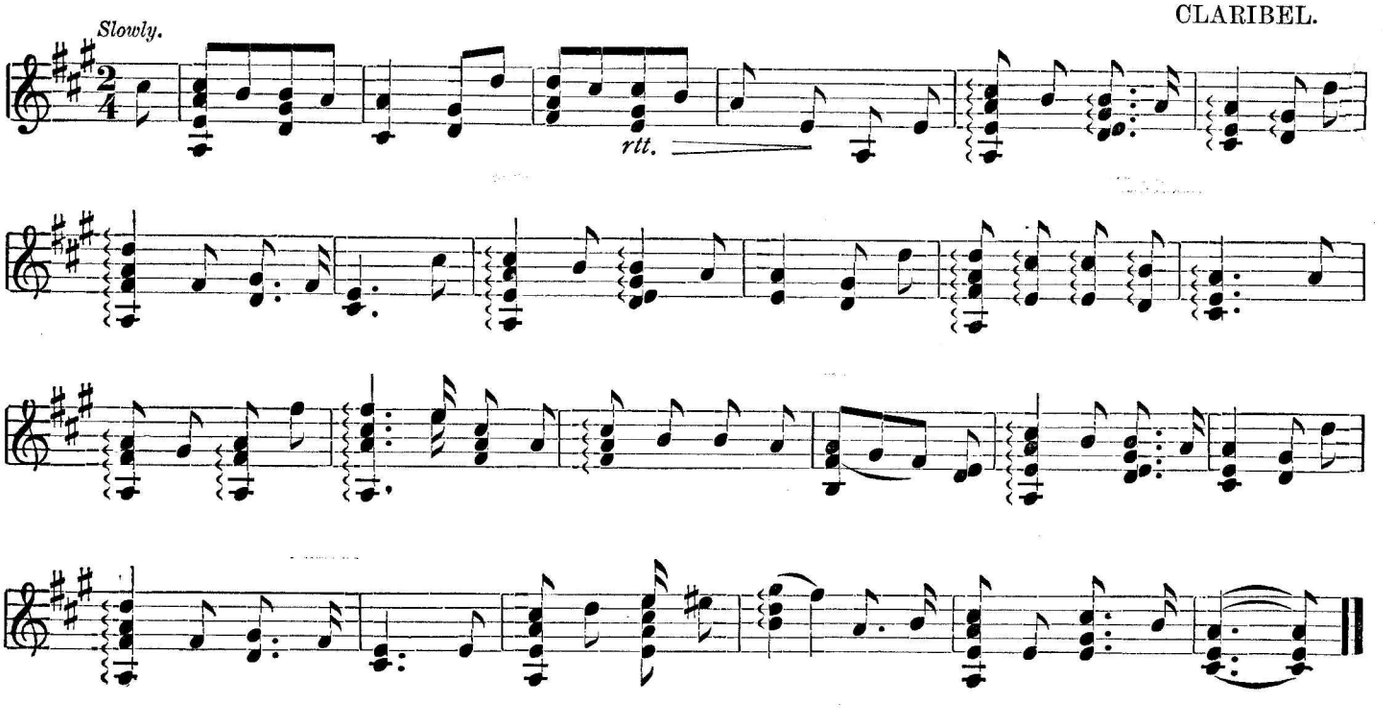
Arr. for Banjo by A. A. Babb.

LINDSAY.

Andante con expressione.

I CANNOT SING THE OLD SONG.

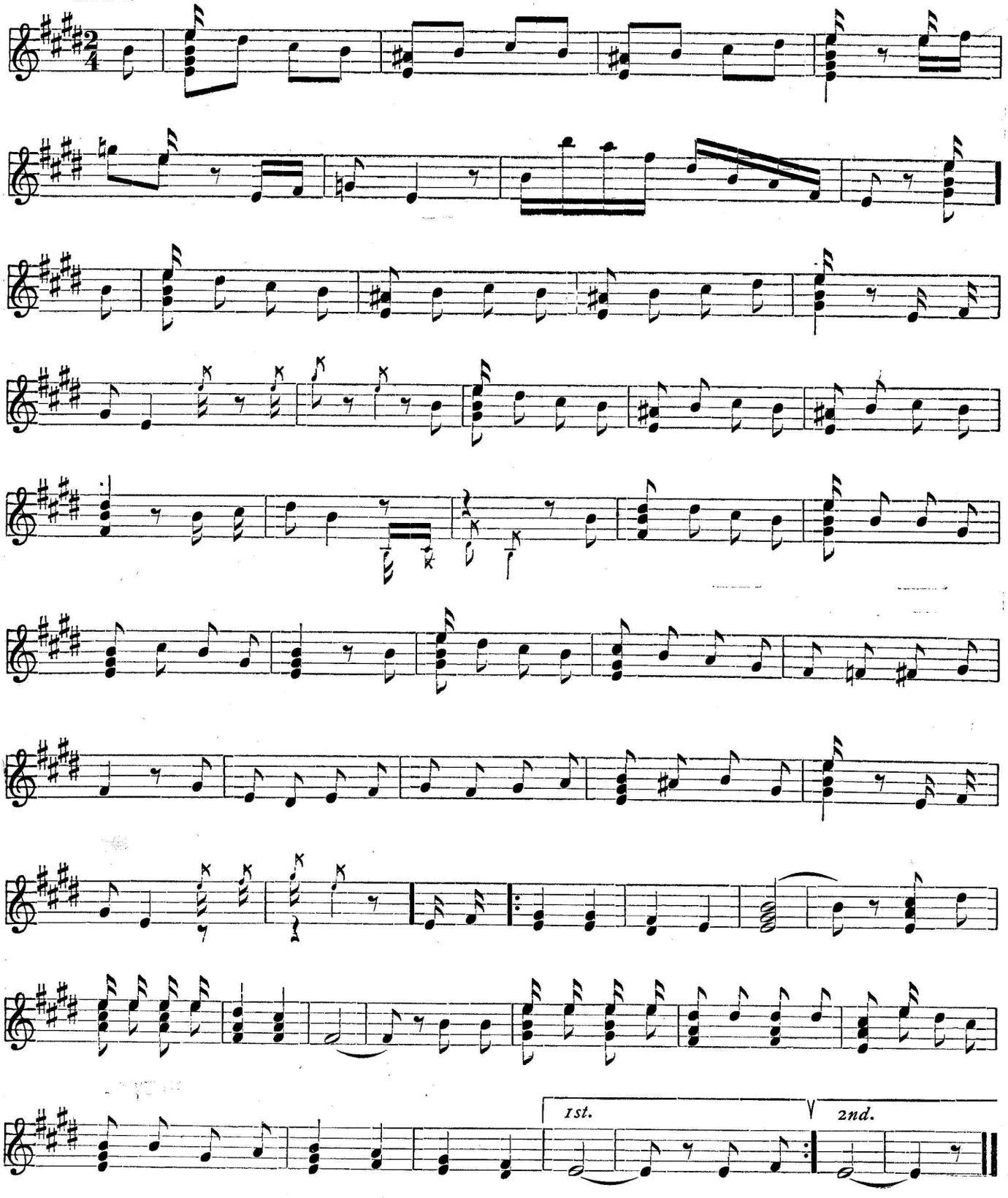
CLARIBEL.

Slowly.

rtt.

Coyyright, 1892, by B. W. Hitchcock.

A Job Lot.

CHAS. BRIGHTON.

4th to B.

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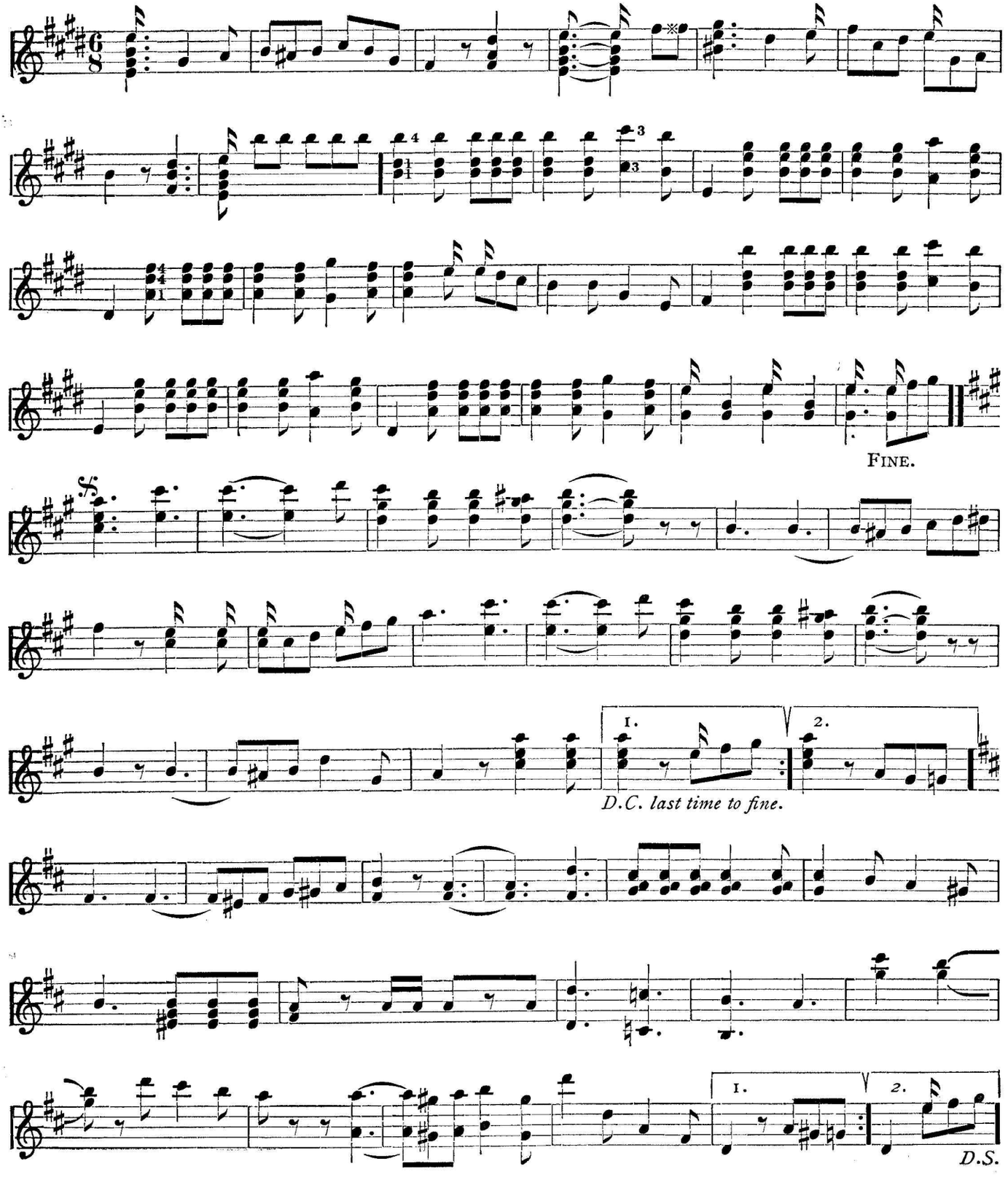
MARCH OF THE FAMOUS 400.

Arr for Banjo by A. A. BABB.

IDA McCARGO.

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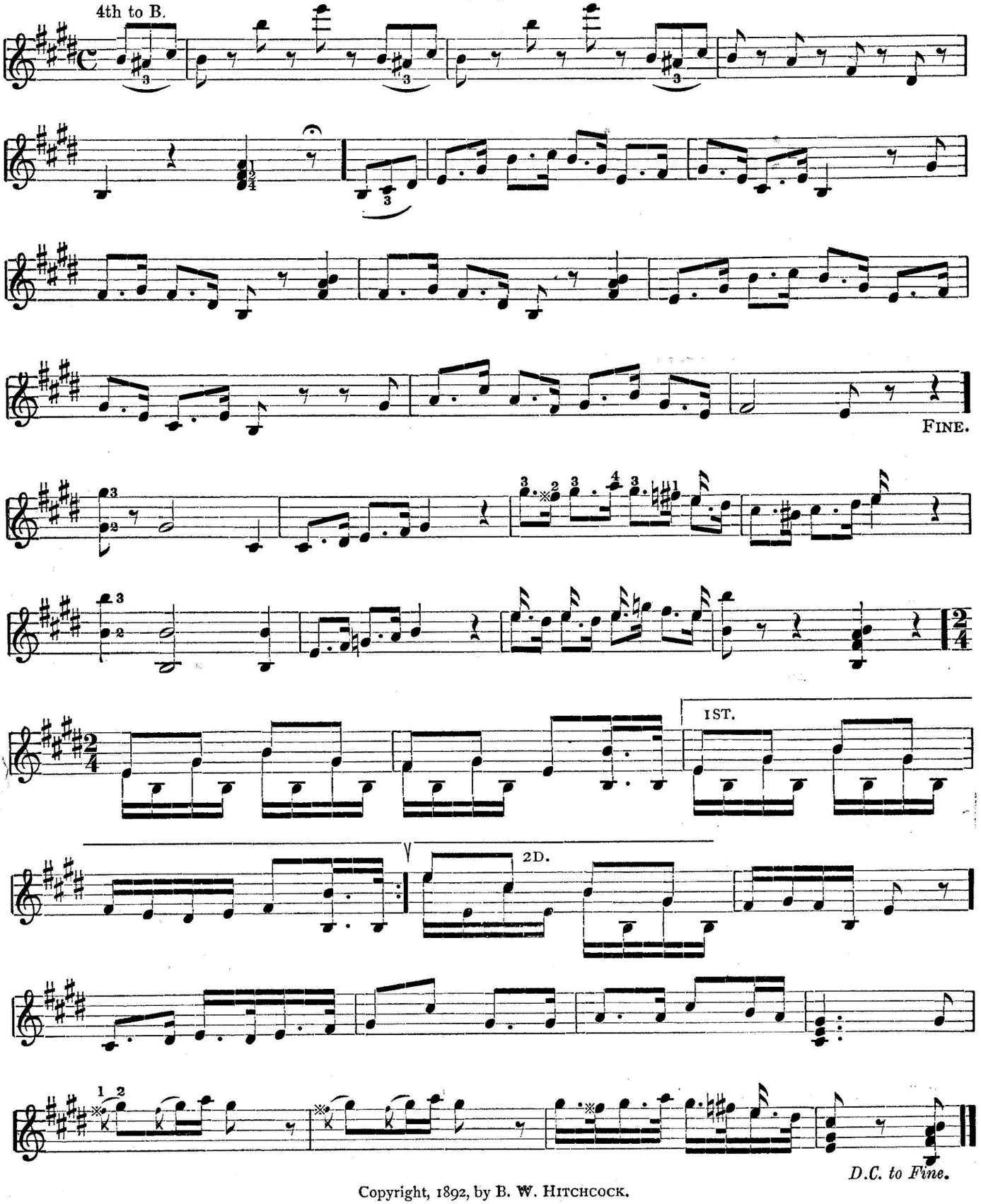
THE COCOANUT DANCE.

Arr. for Banjo by A. A. Babb. EDUARD HOLST.

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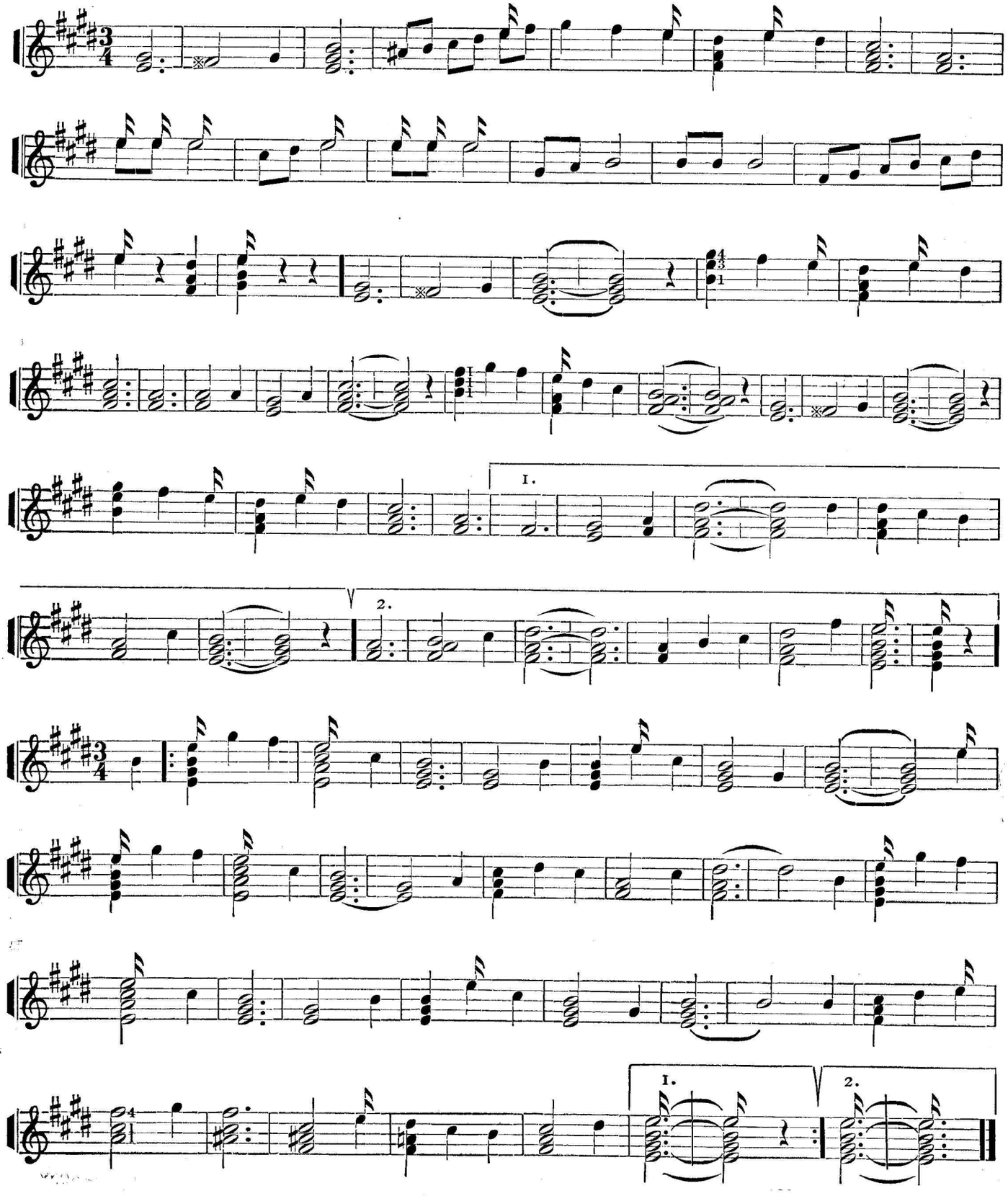
MARY AND JOHN.

Air for Banjo by A. A. Babb.

STALL.

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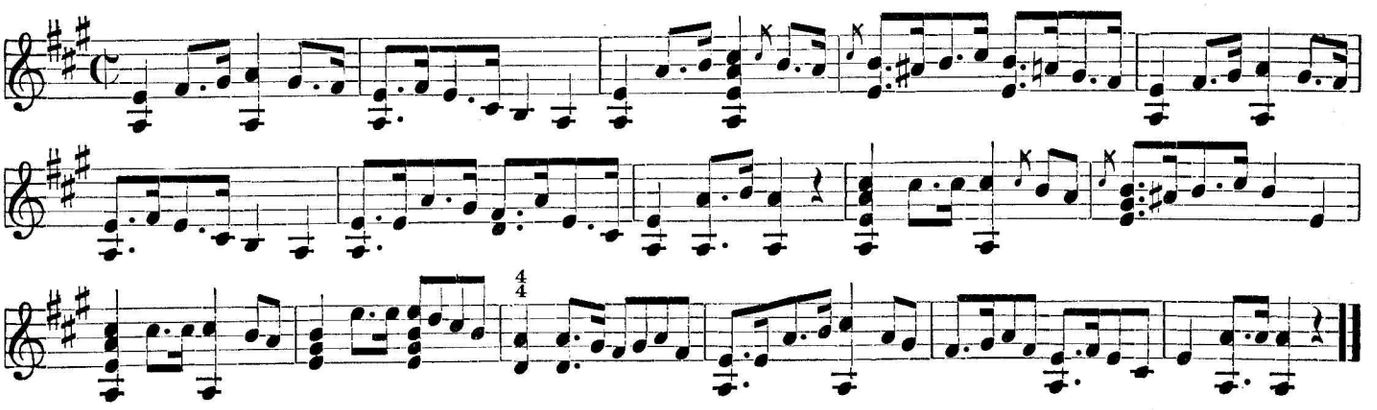
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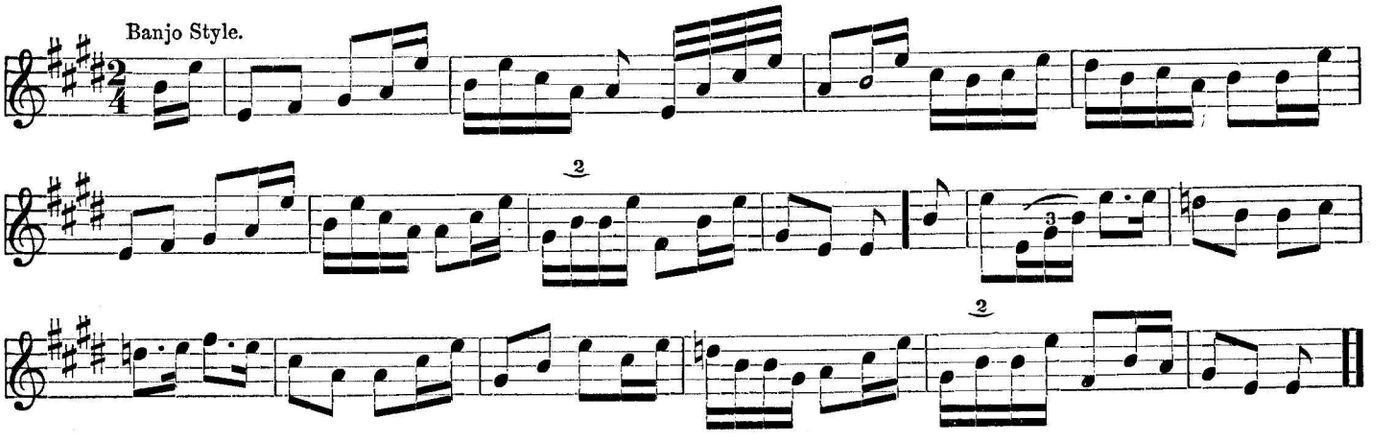
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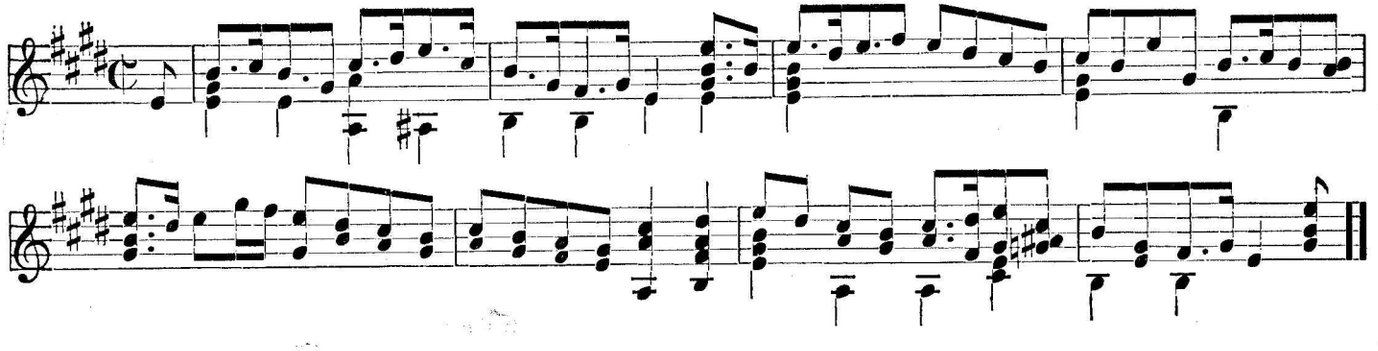
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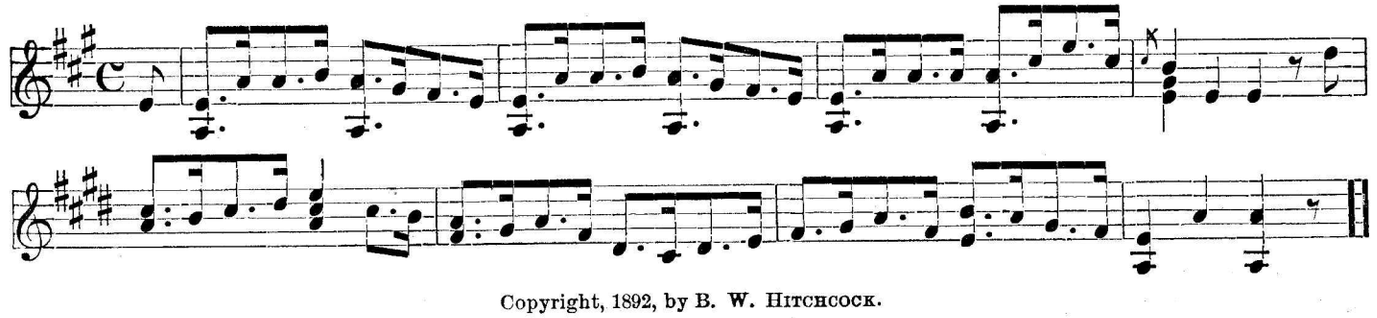
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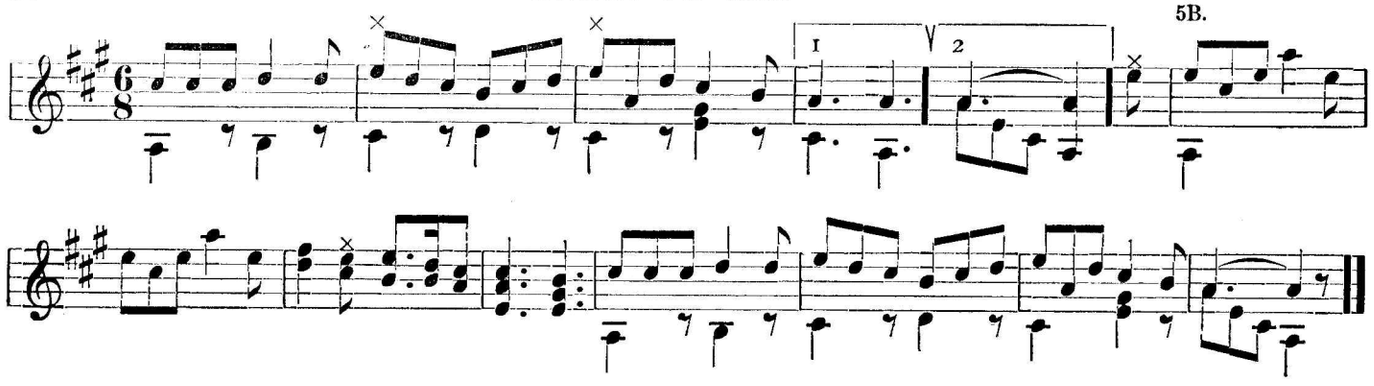
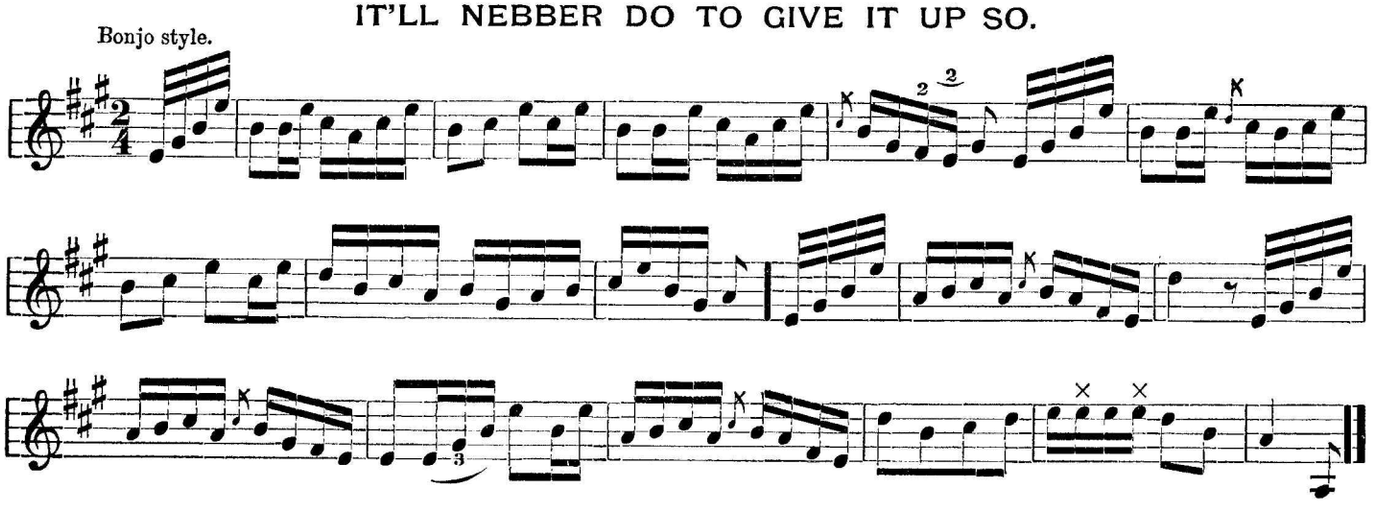
DRINK TO ME.

IT'LL NEBBER DO TO GIVE IT UP SO.



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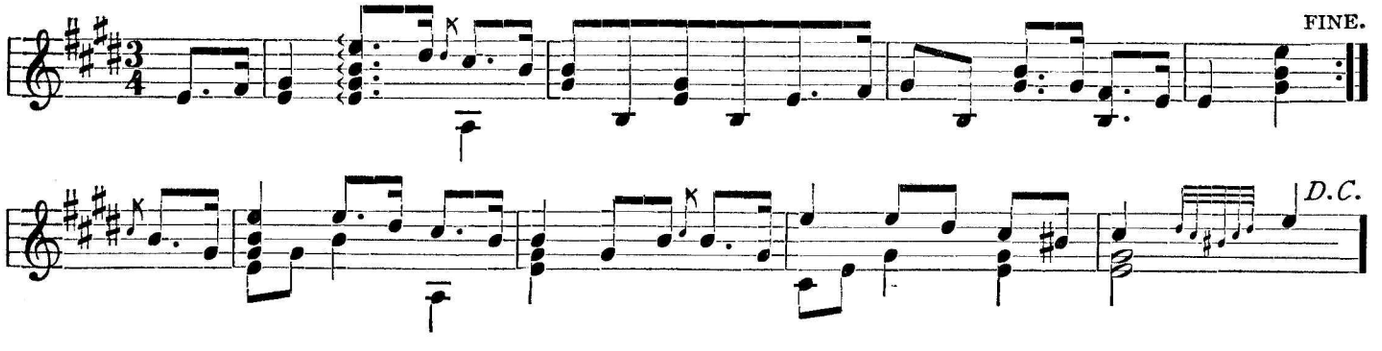
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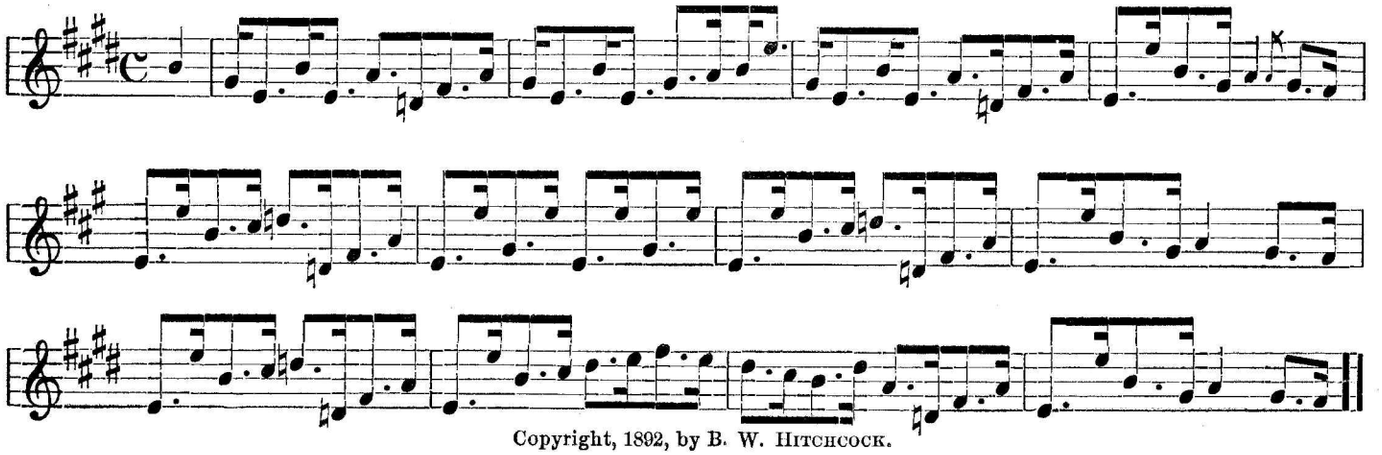

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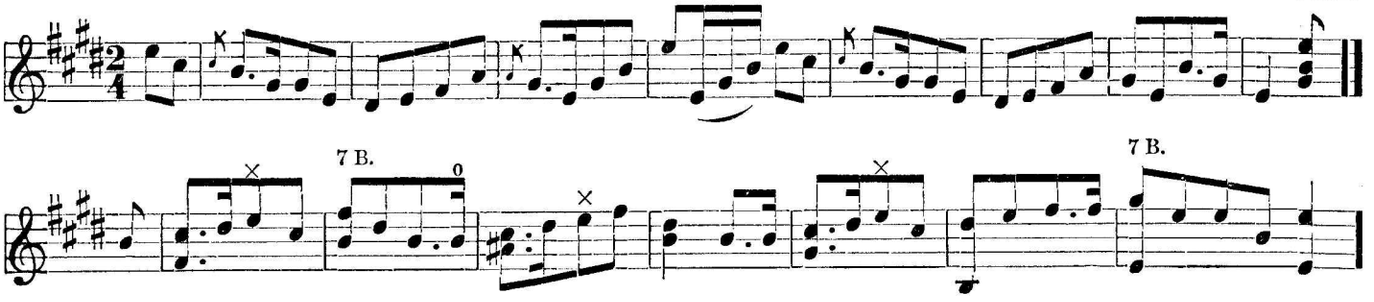

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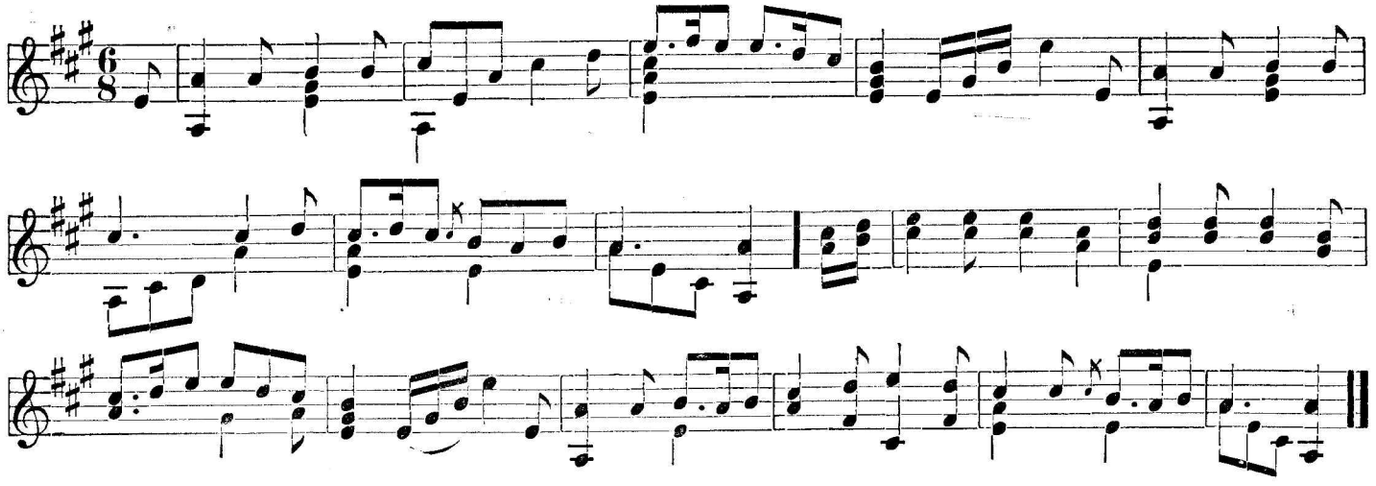
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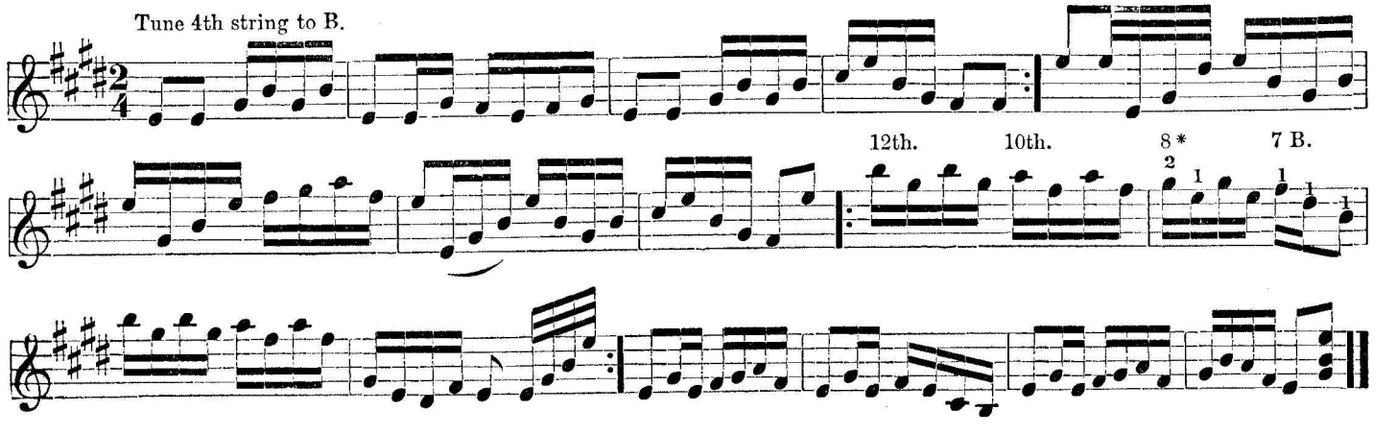
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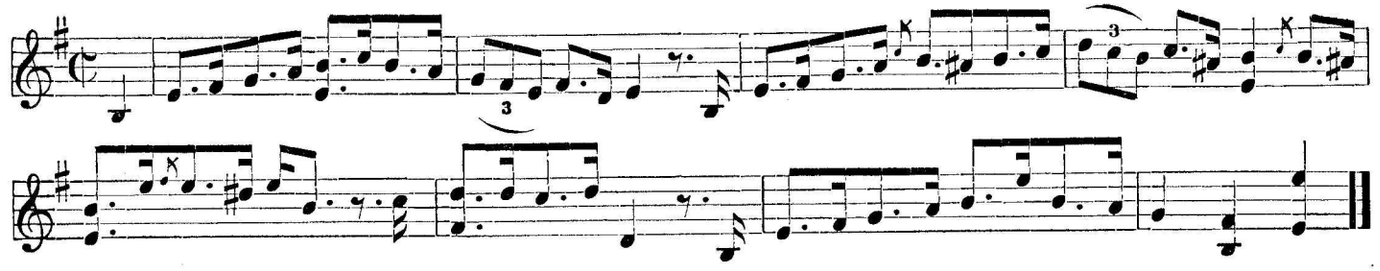
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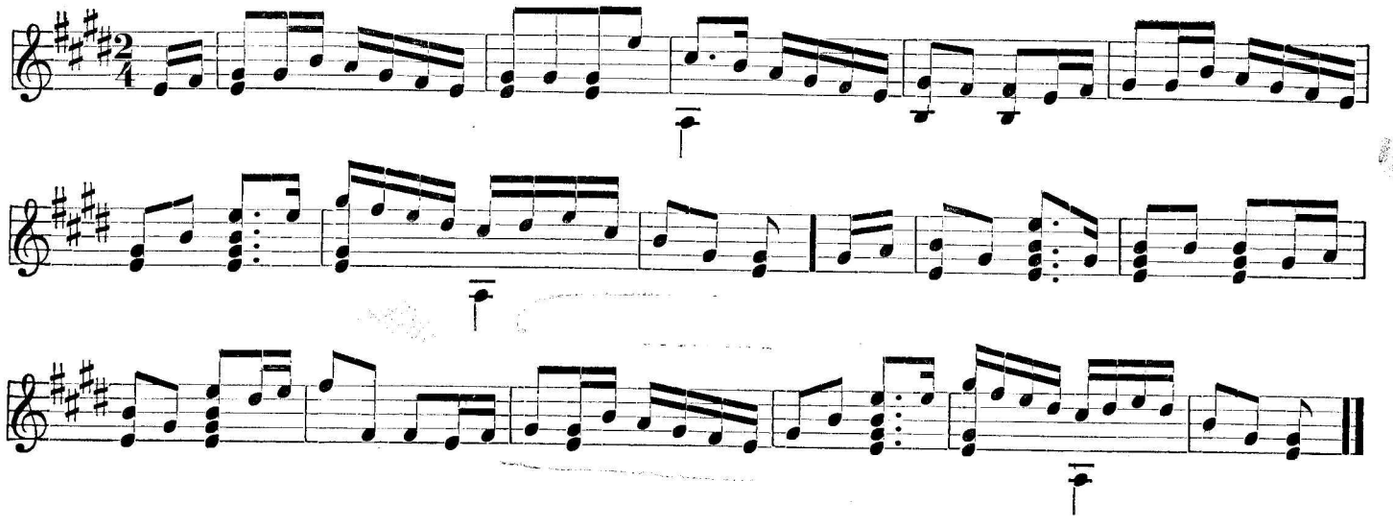
THE COCKADE.

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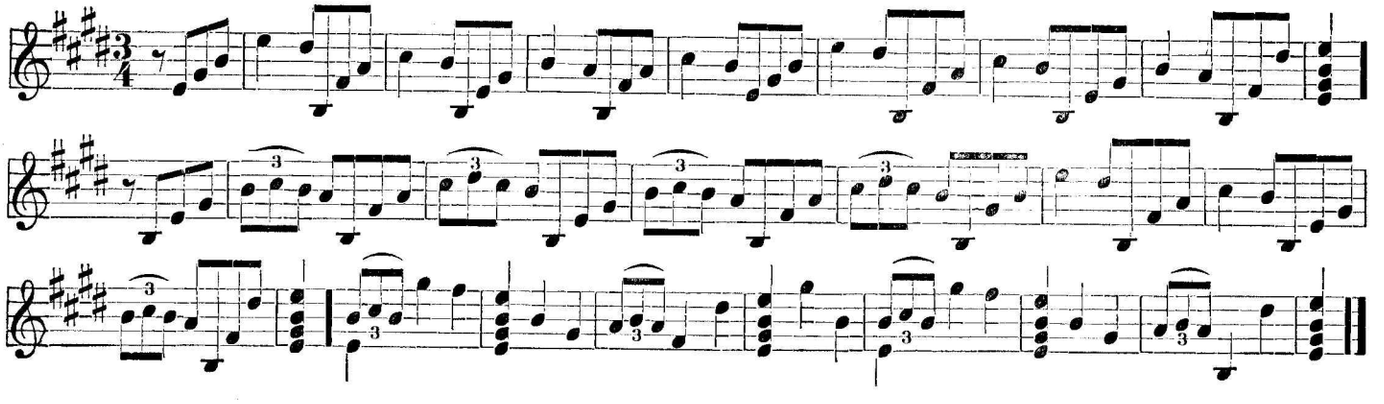
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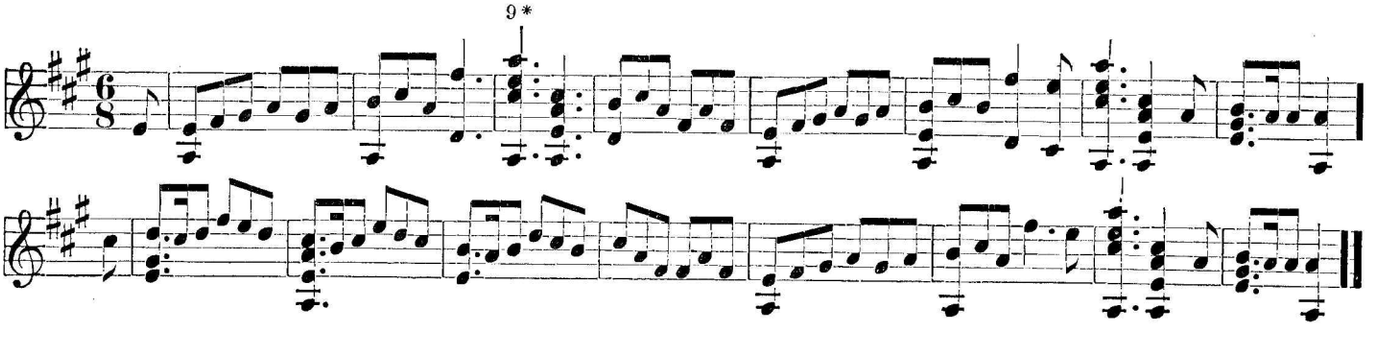
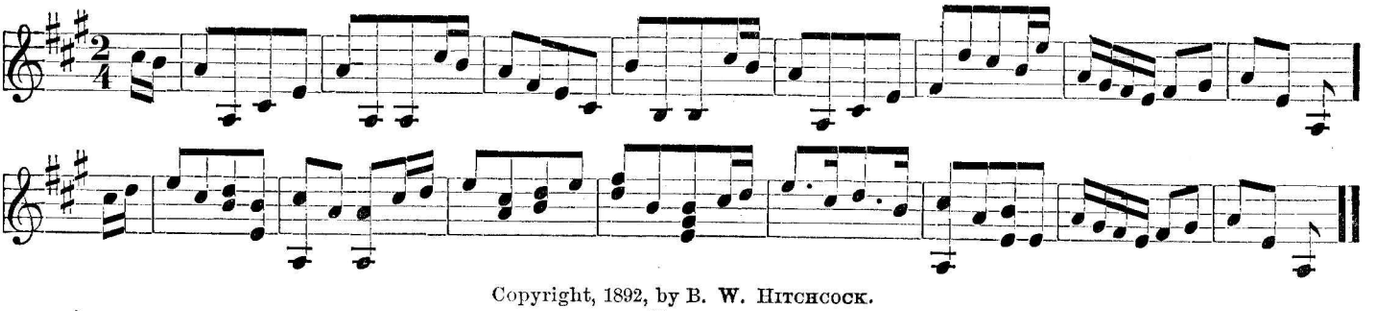


MY LOVE IS BUT A LASSIE.

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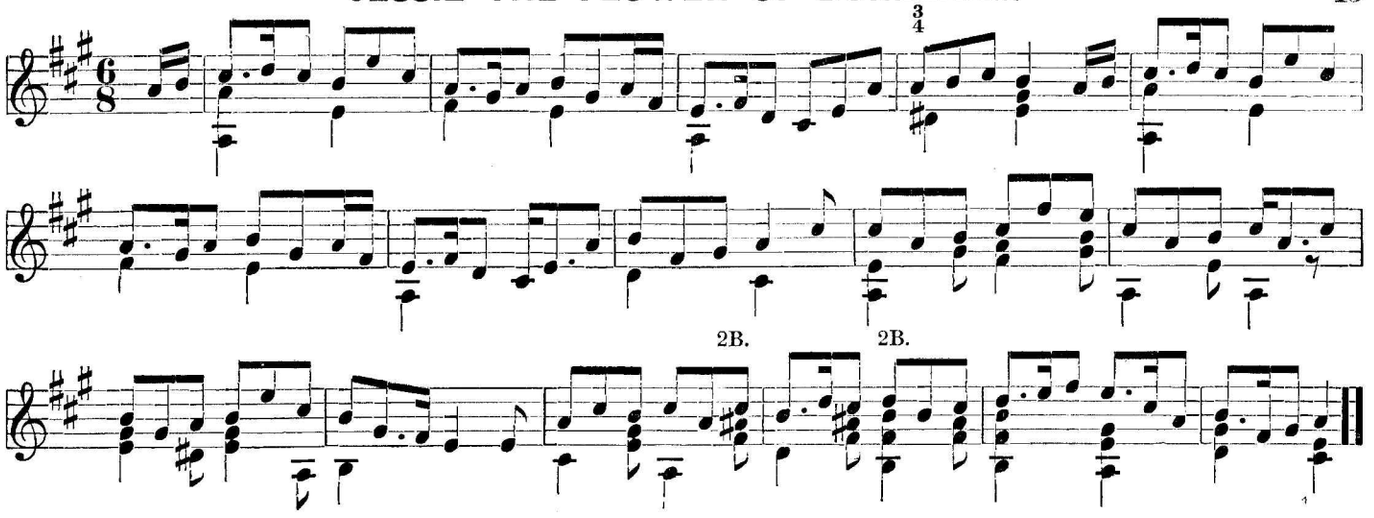
JESSIE THE FLOWER OF DUNBLANE.

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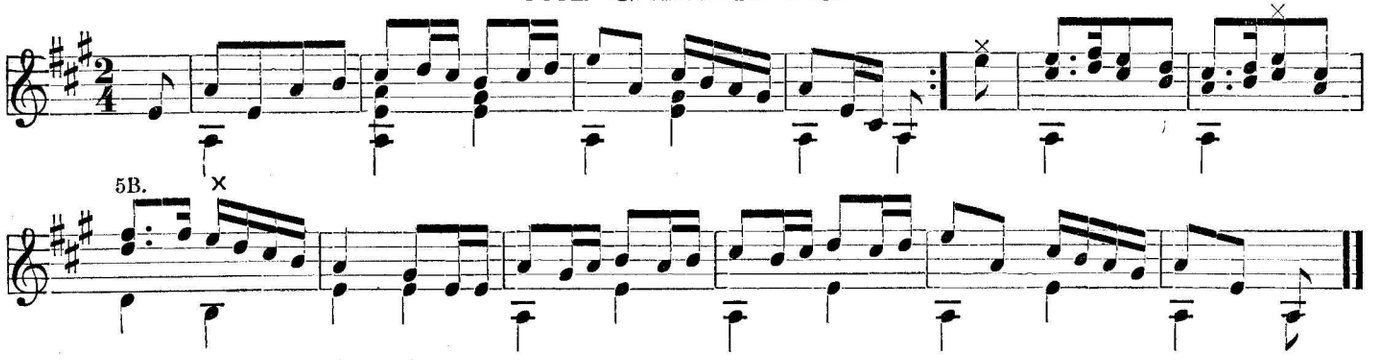
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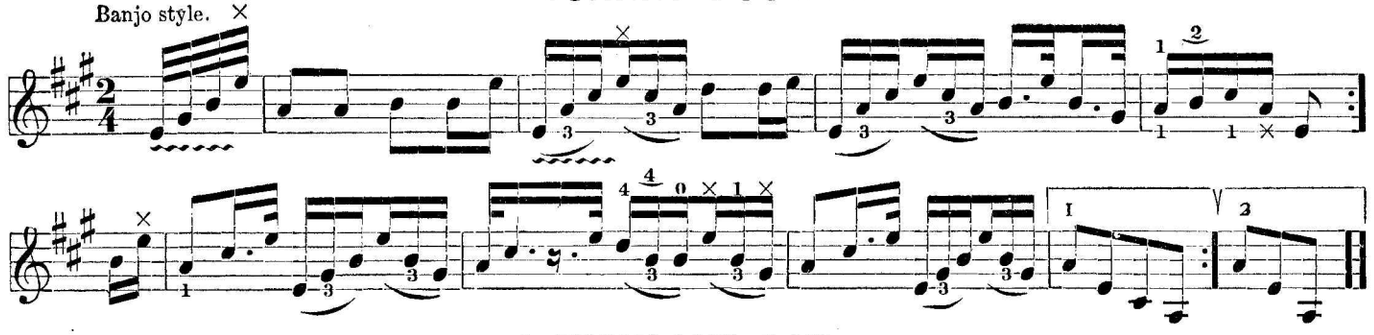

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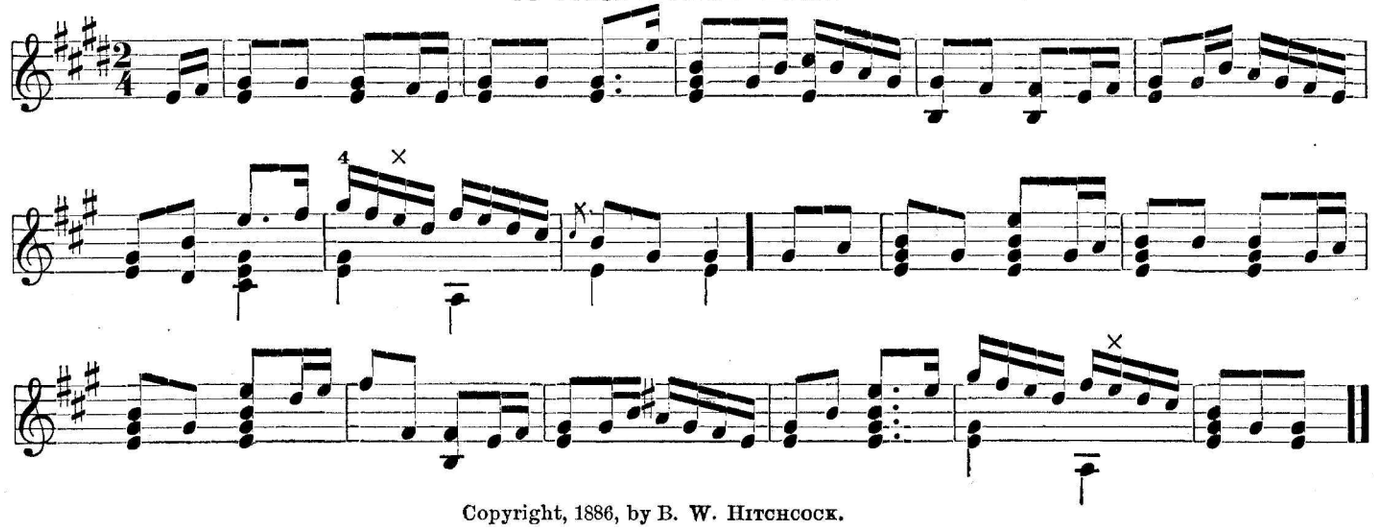

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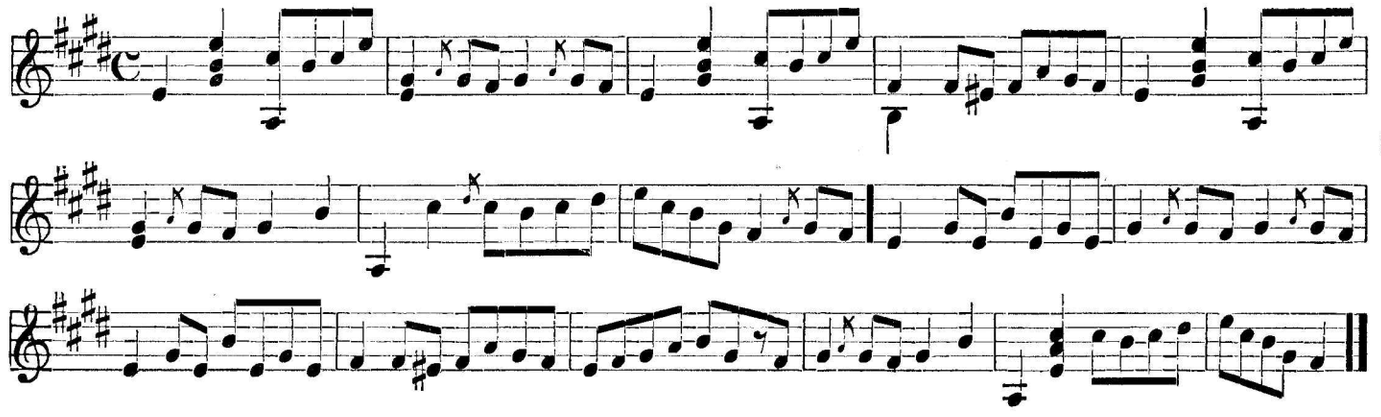
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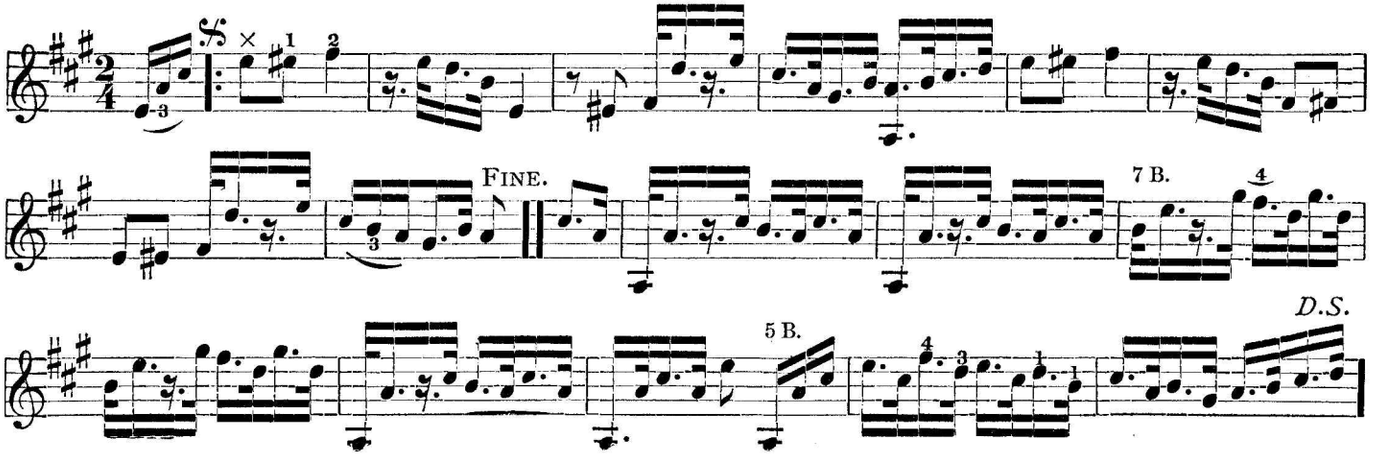
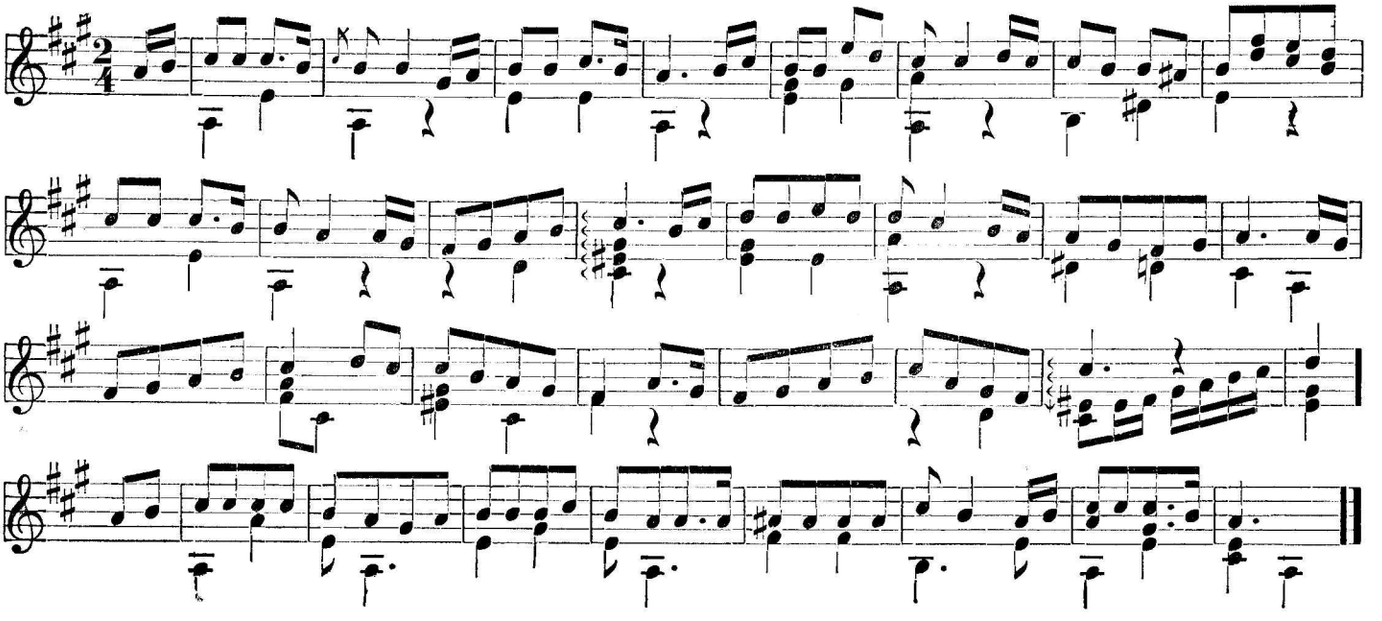

KEEP DEM GOLDEN GATES WIDE OPEN.

JAMES A. BLAND.

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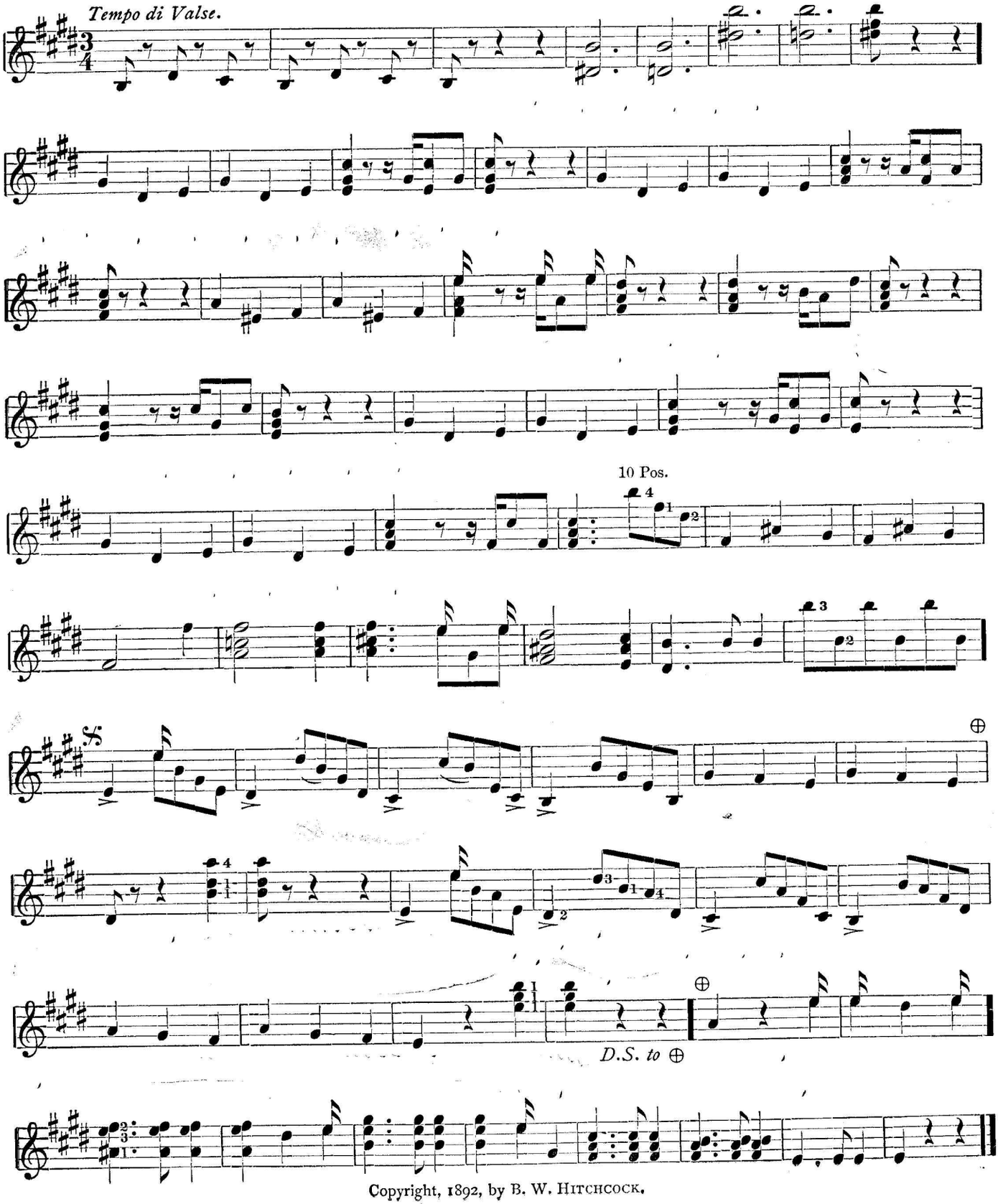
MEN AND WOMEN WALTZ.

4th to B.

Arr. for Banjo by A. A. Babb.

EDUARD HOLST.

Tempo di Valse.

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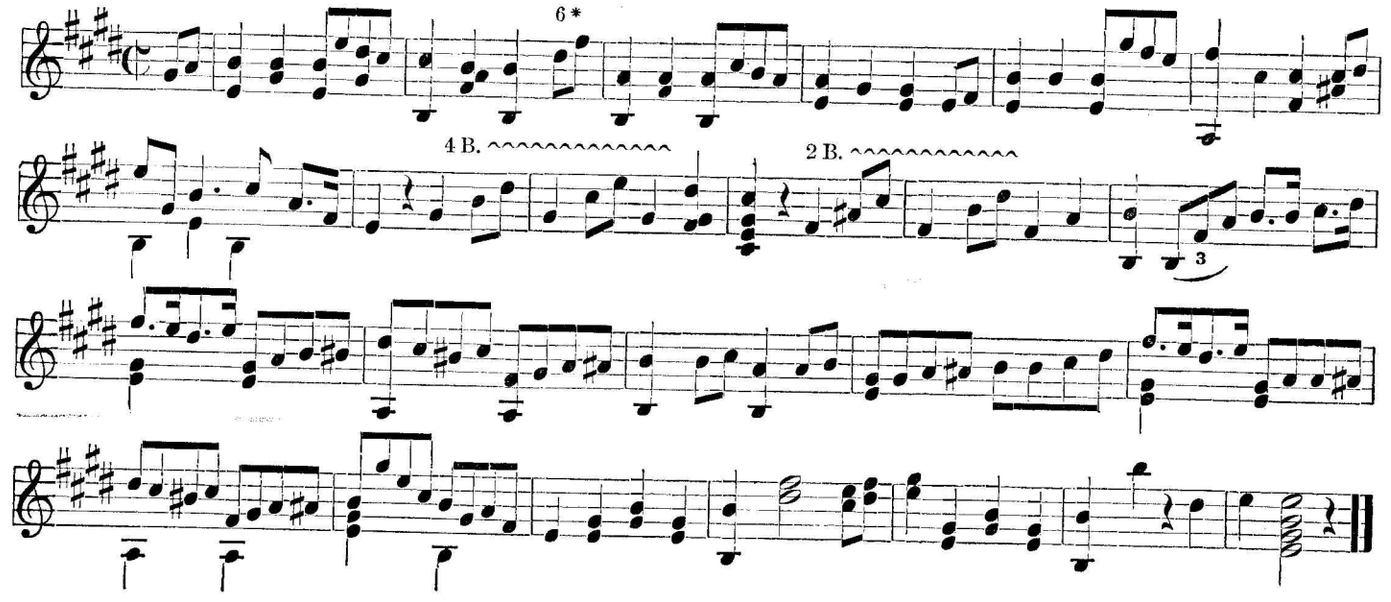
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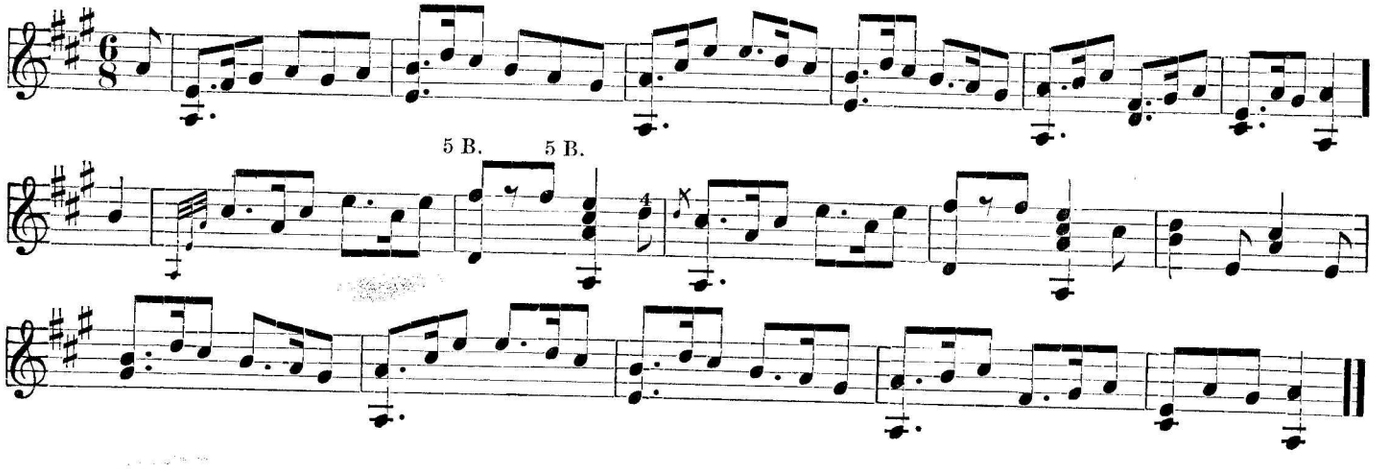
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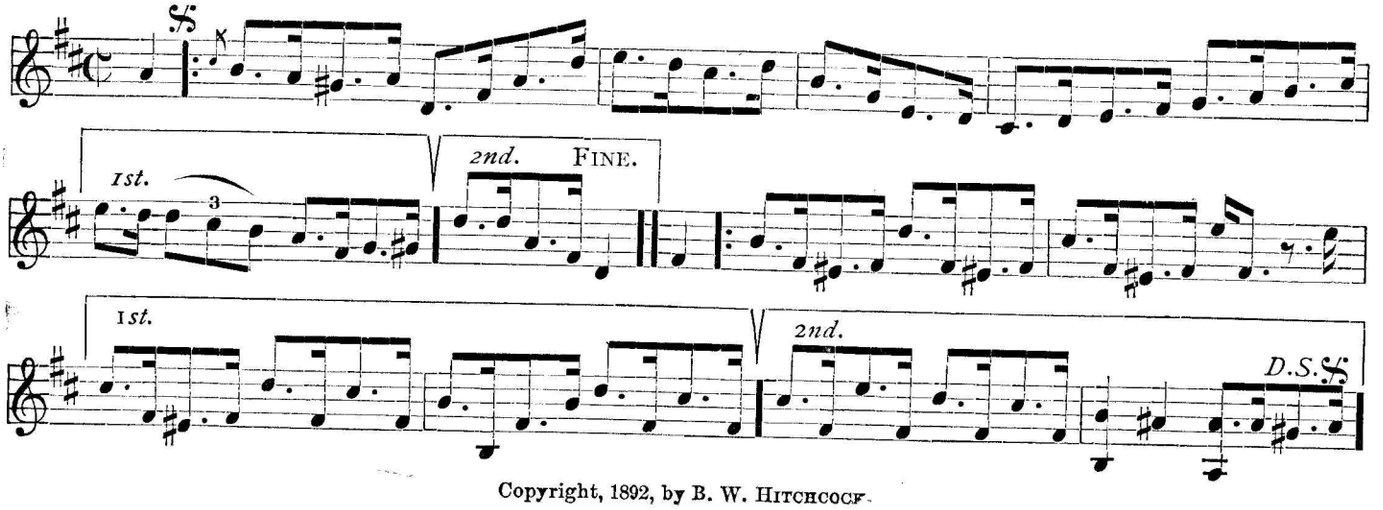
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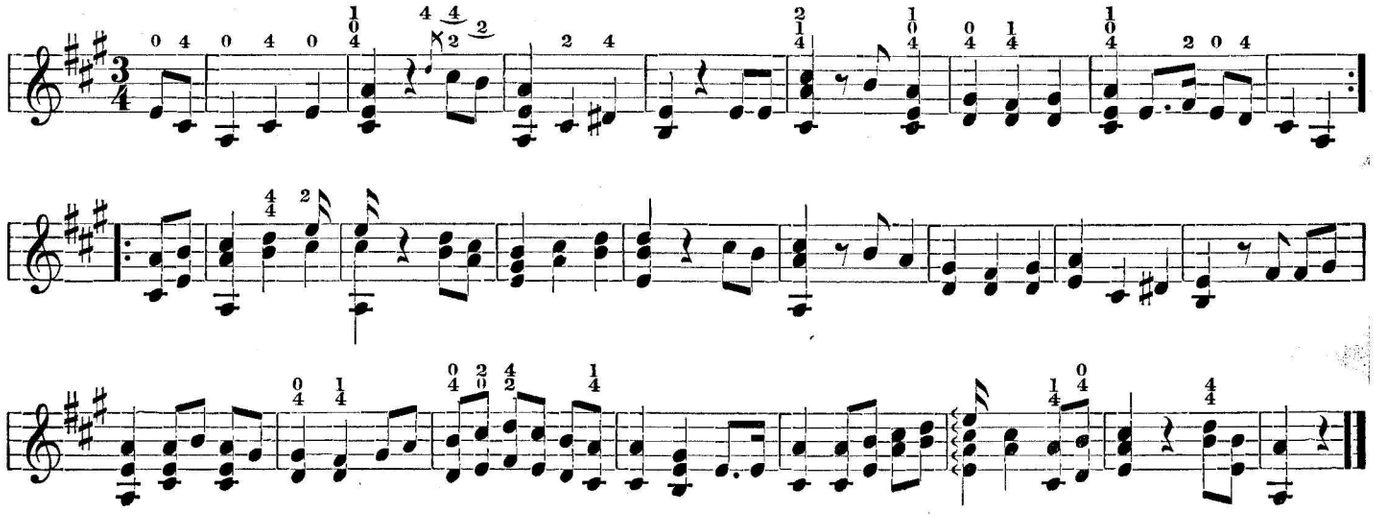
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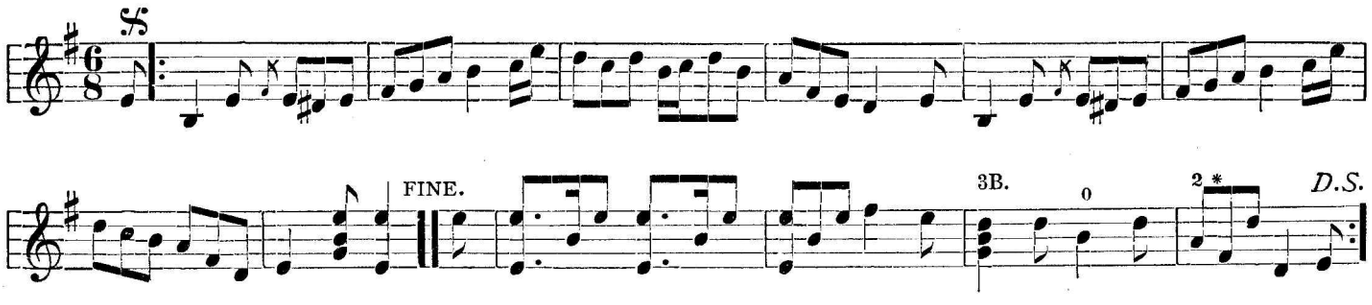
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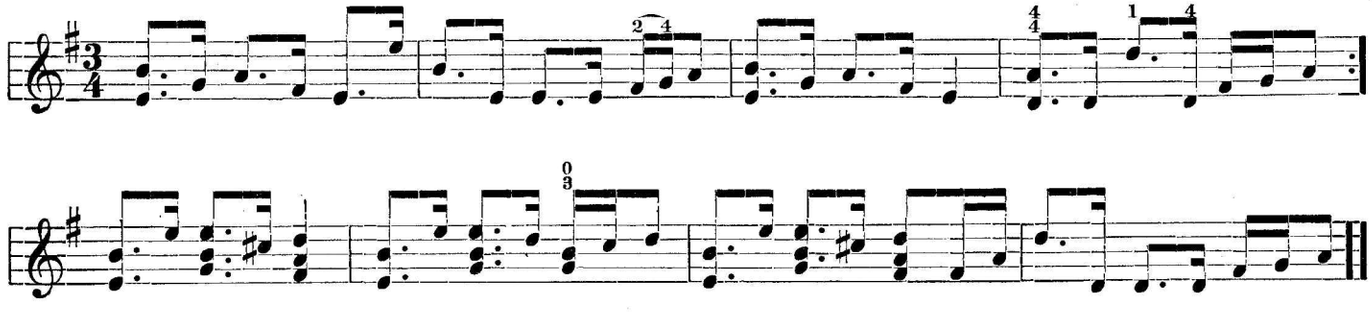

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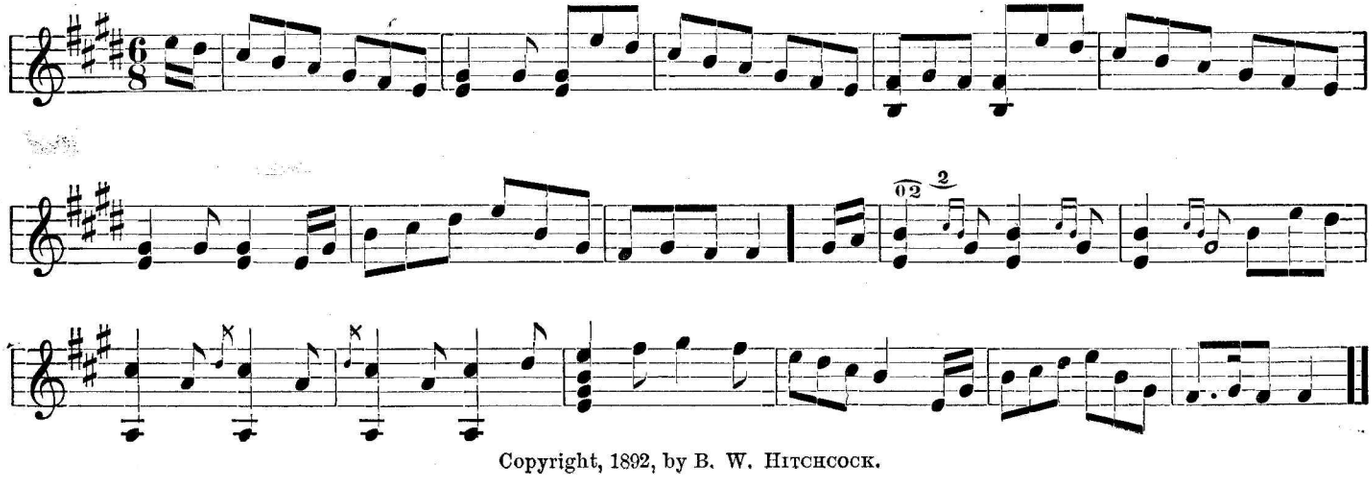
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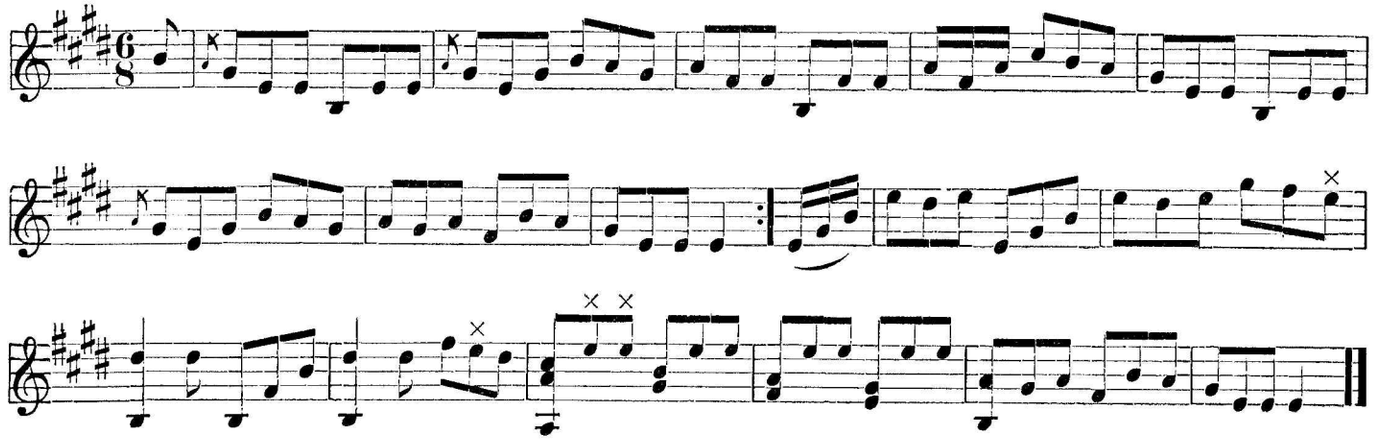
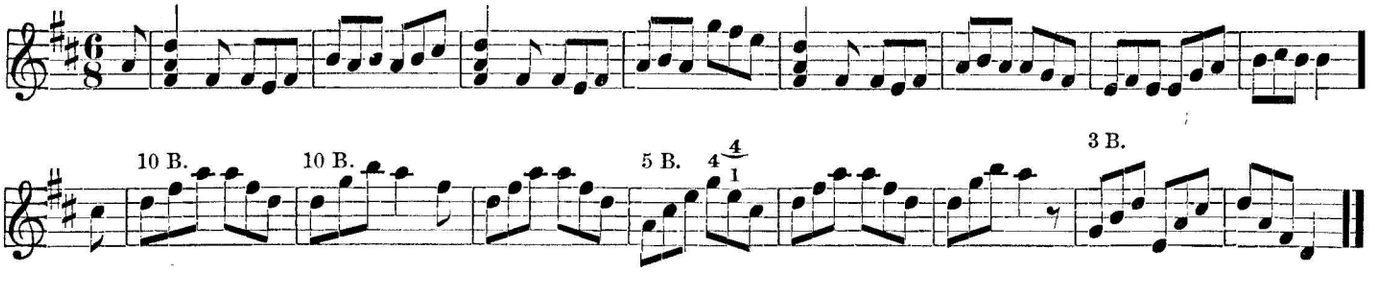
THE IRISH WASHERWOMAN.

MONEY IN BOTH POCKETS.



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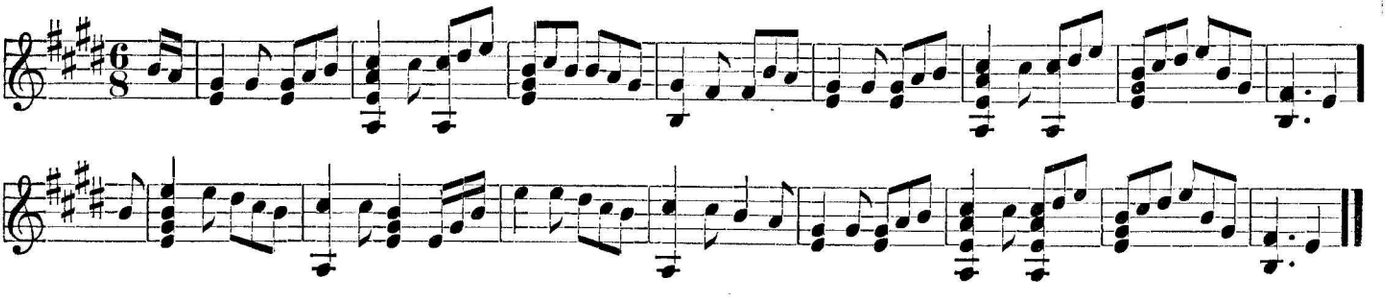
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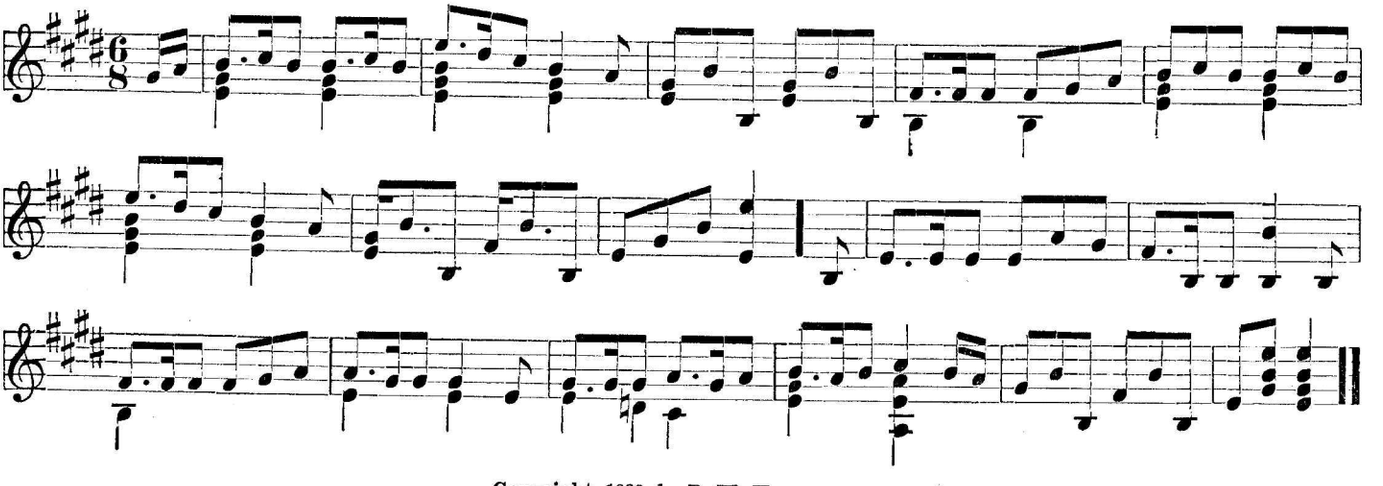
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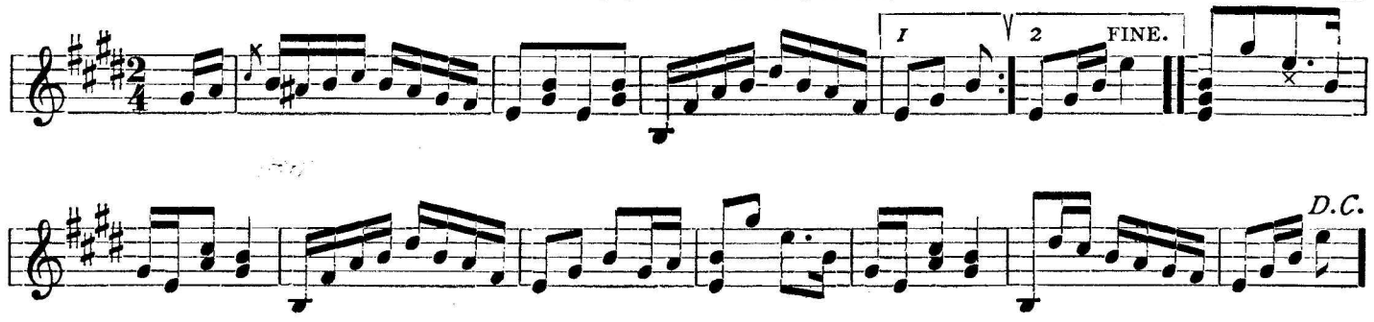
THE WOODBINE POLKA.

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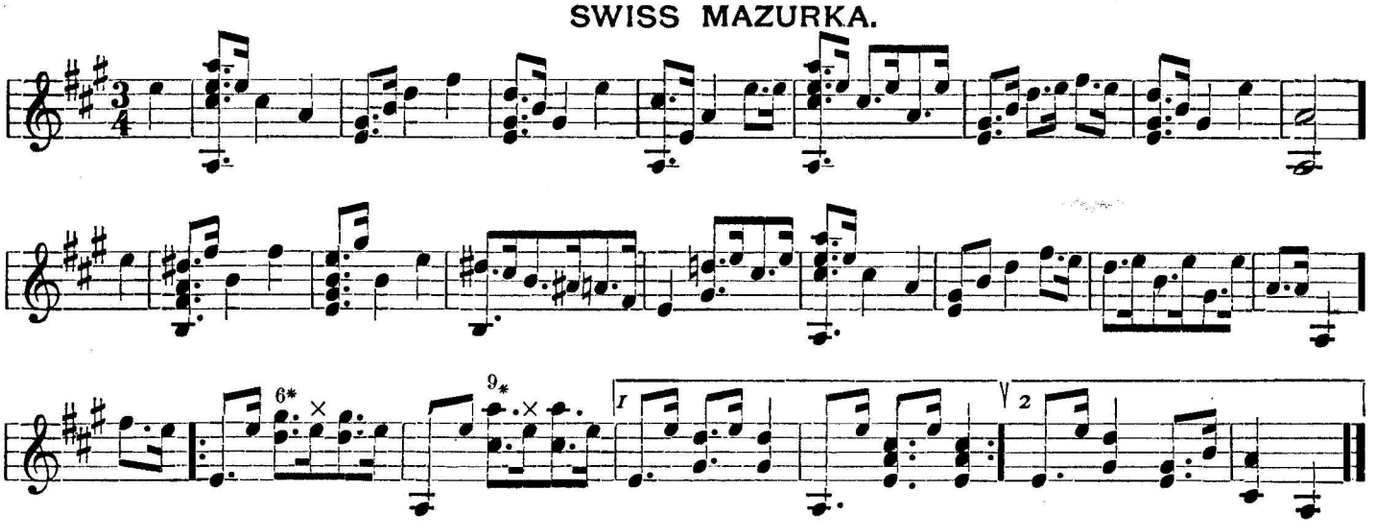
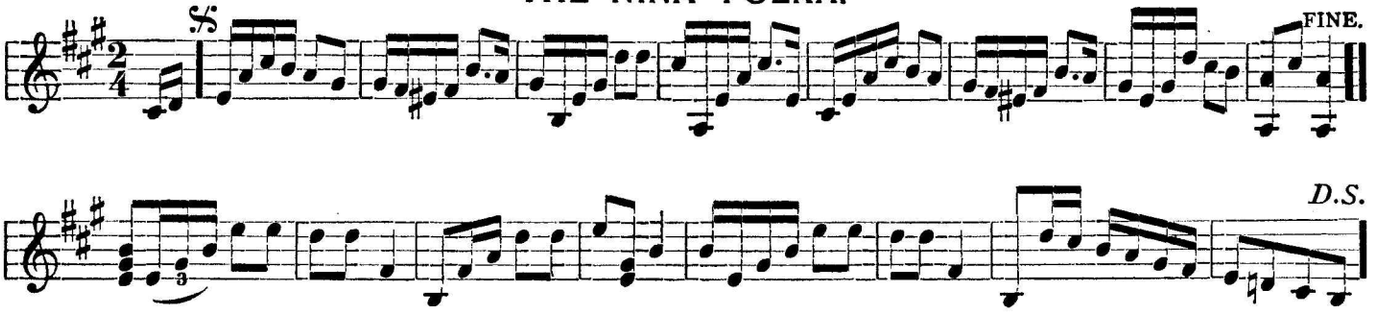


THE NINA POLKA.

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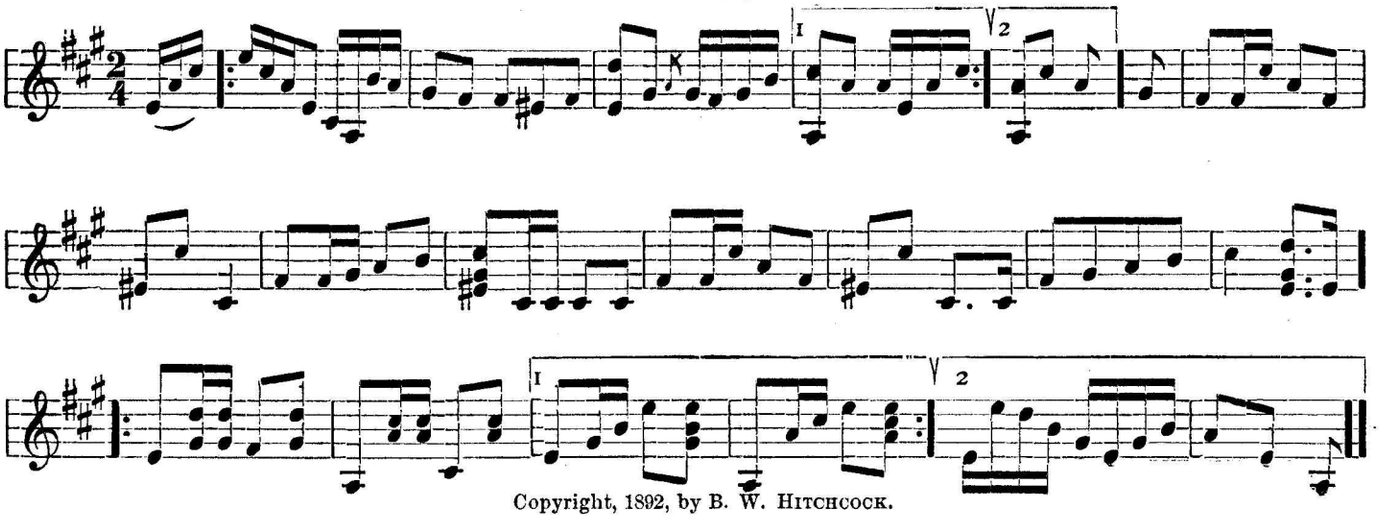
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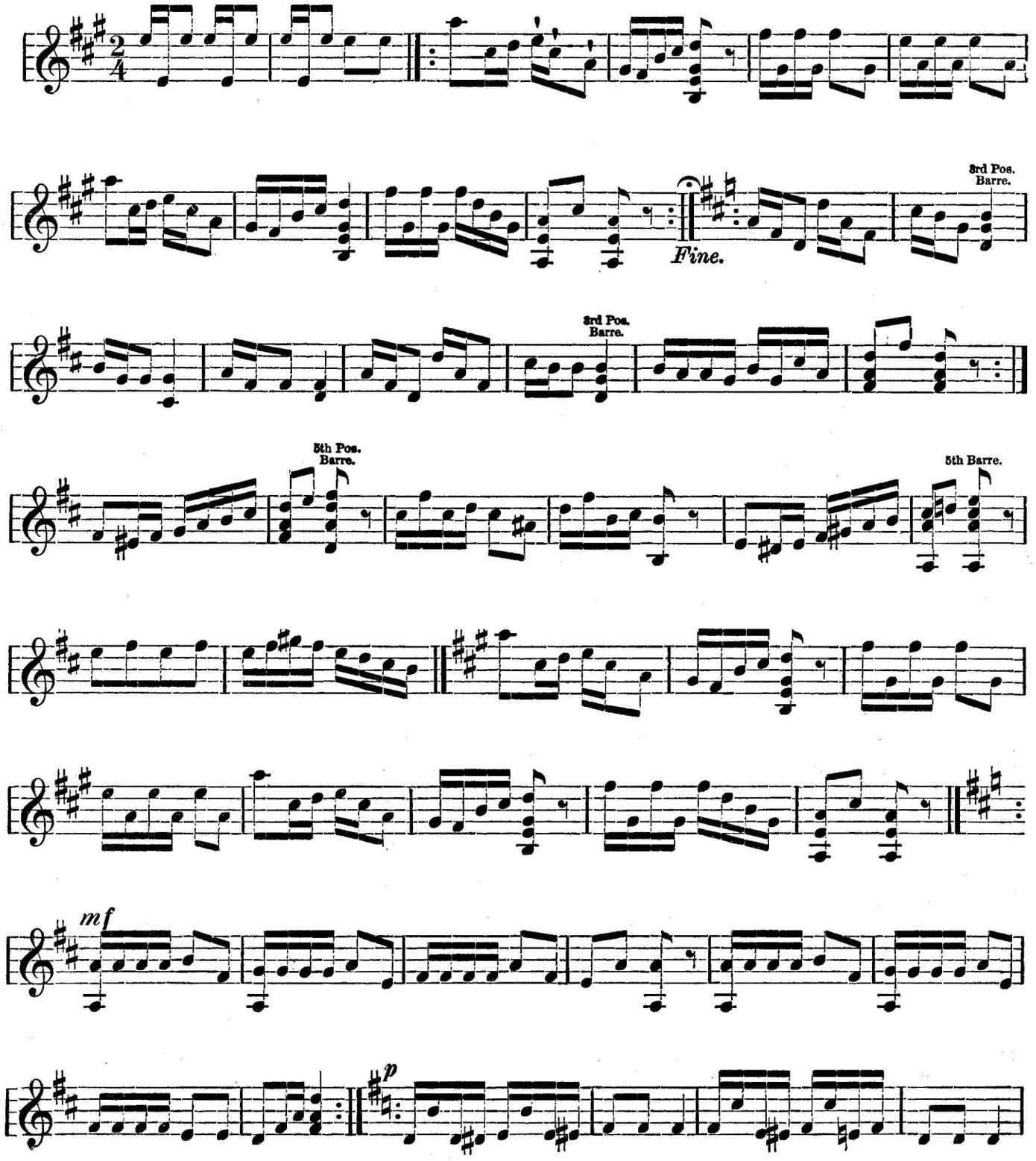
FUN ON ROLLER SKATES.

POLKA.

Composed by F. A. JEWELL. Arr. for the Banjo by IKE BROWNE.

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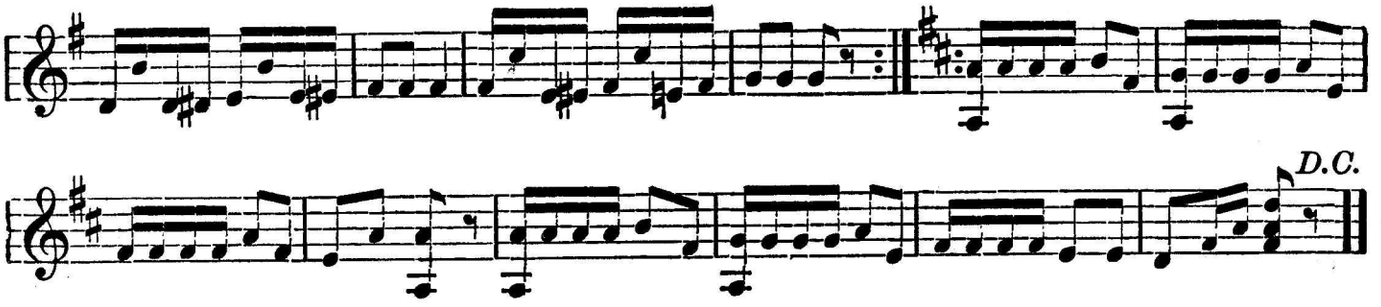
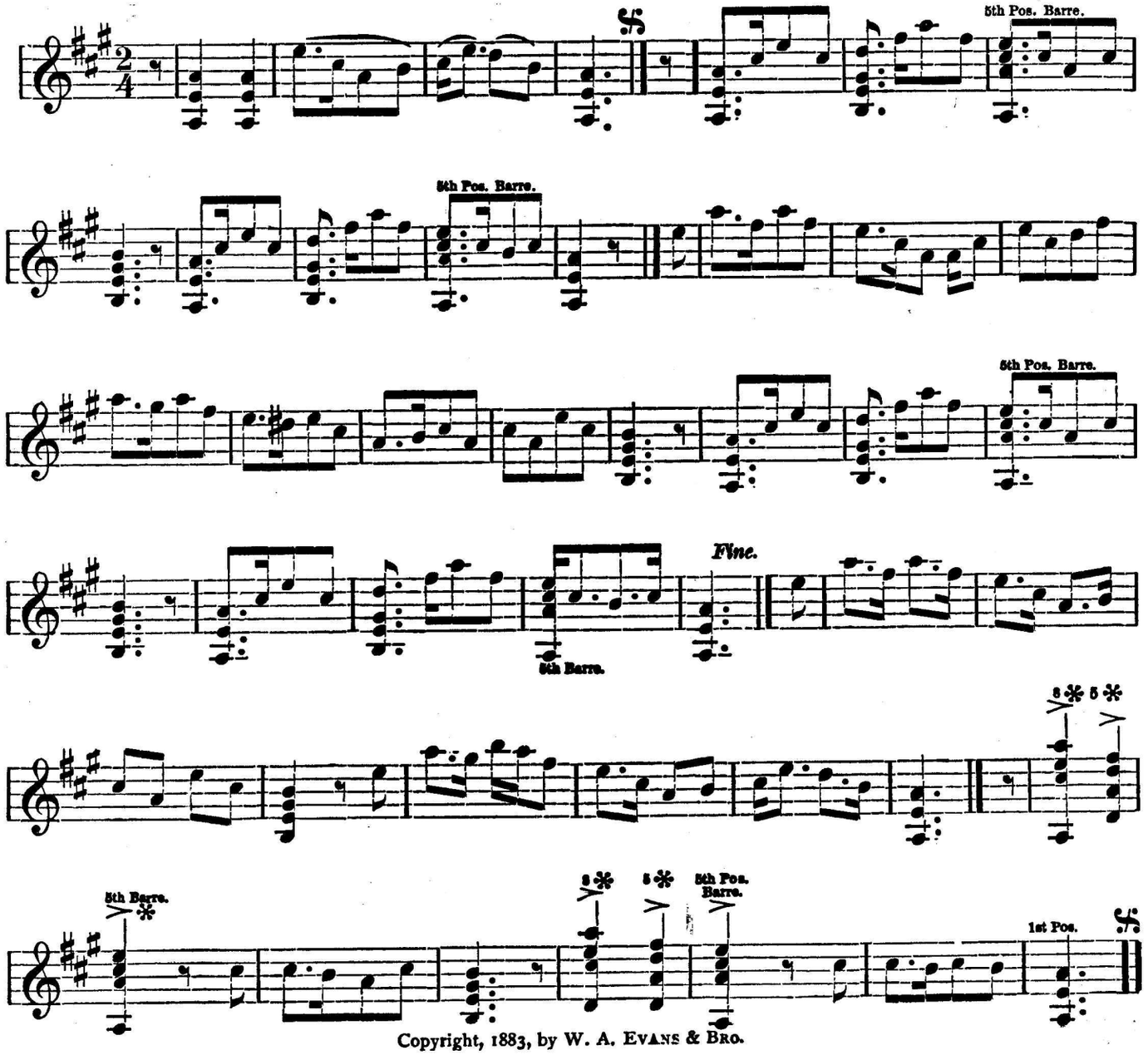
FUN ON ROLLER SKATES. CONCLUDED.

PANSY SOCIAL POLKA.

Composed by T. A. LEISEN.

Arr. for the Banjo by IKE BROWNE.

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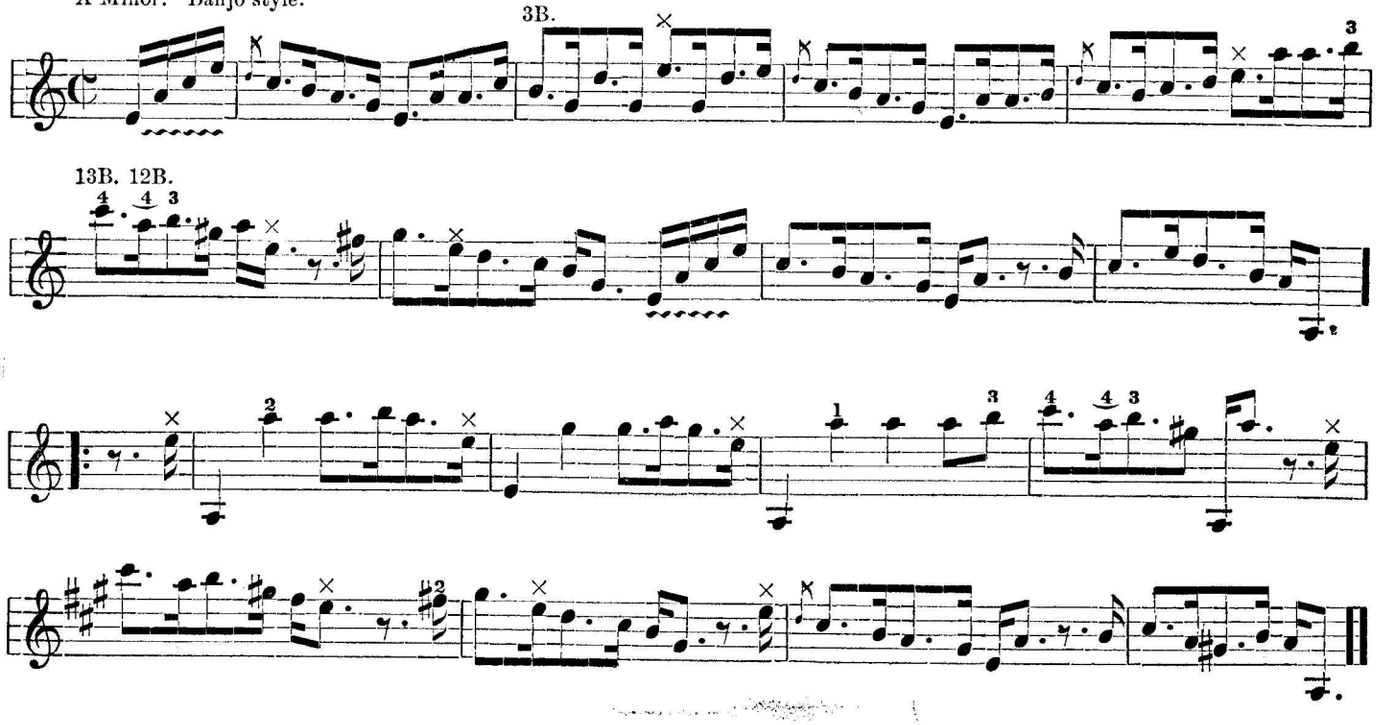
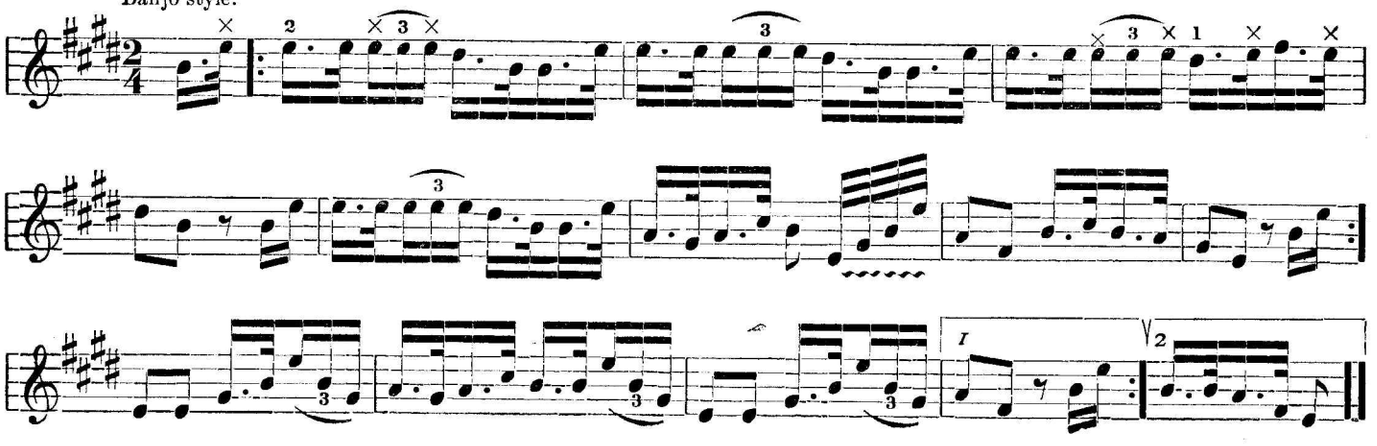
SAILOR ON SHORE HORNPIPE.

A Minor. Banjo style.

JORDAN AM A HARD ROAD.

Banjo style.

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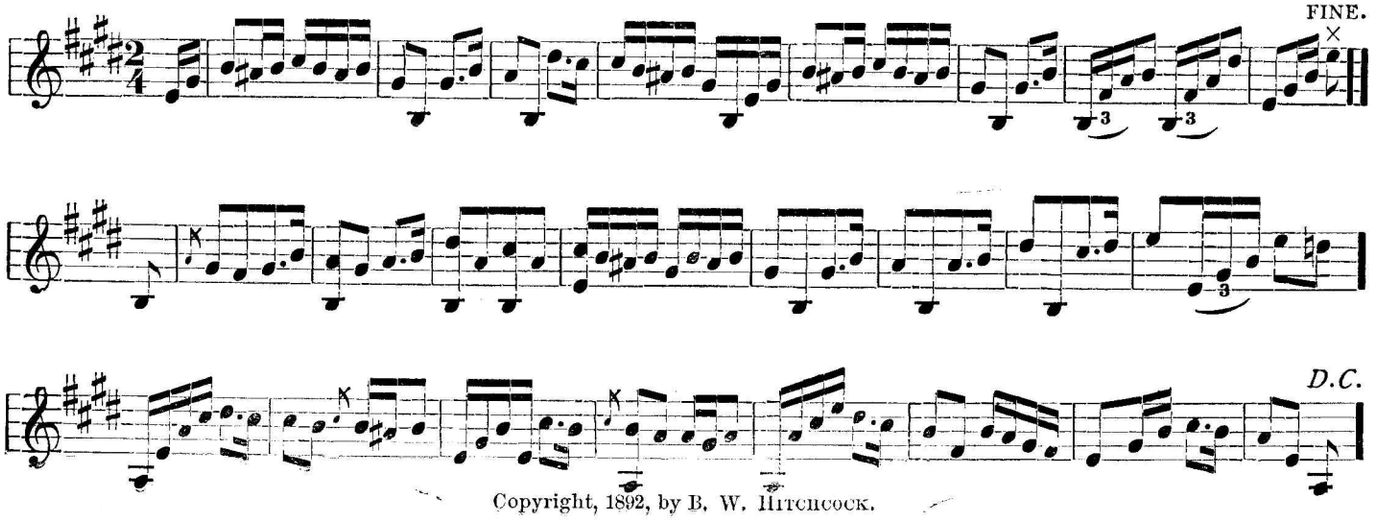
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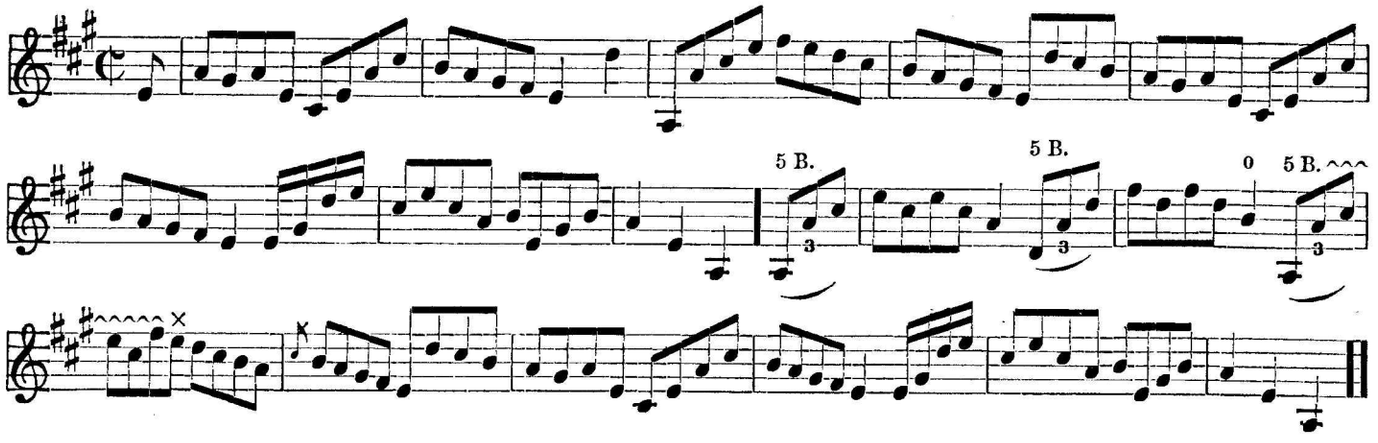
YORKSHIRE HORNPIPE.



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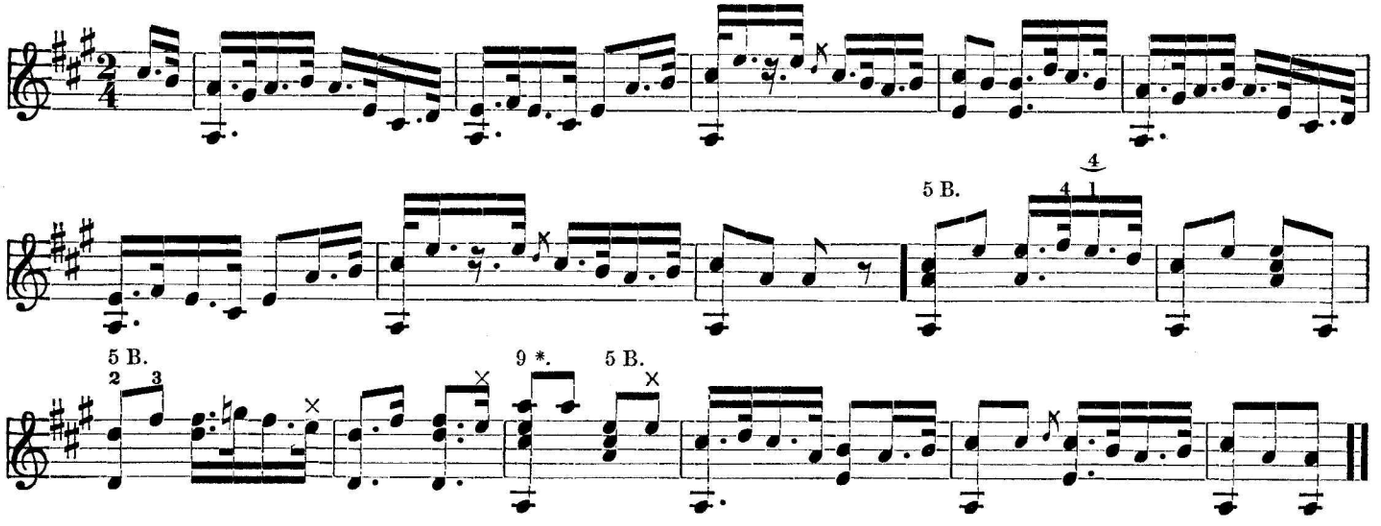
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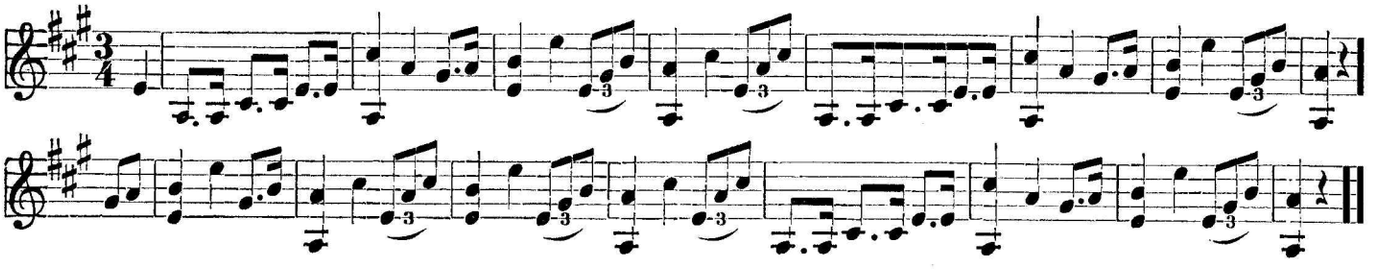
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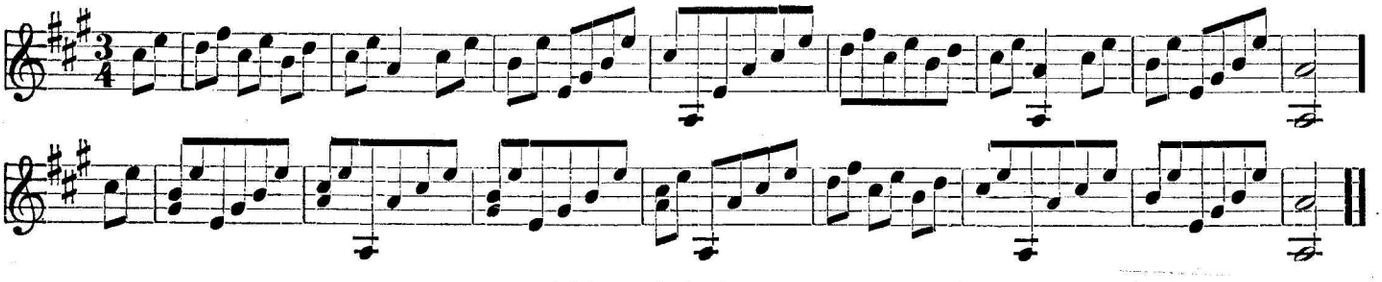
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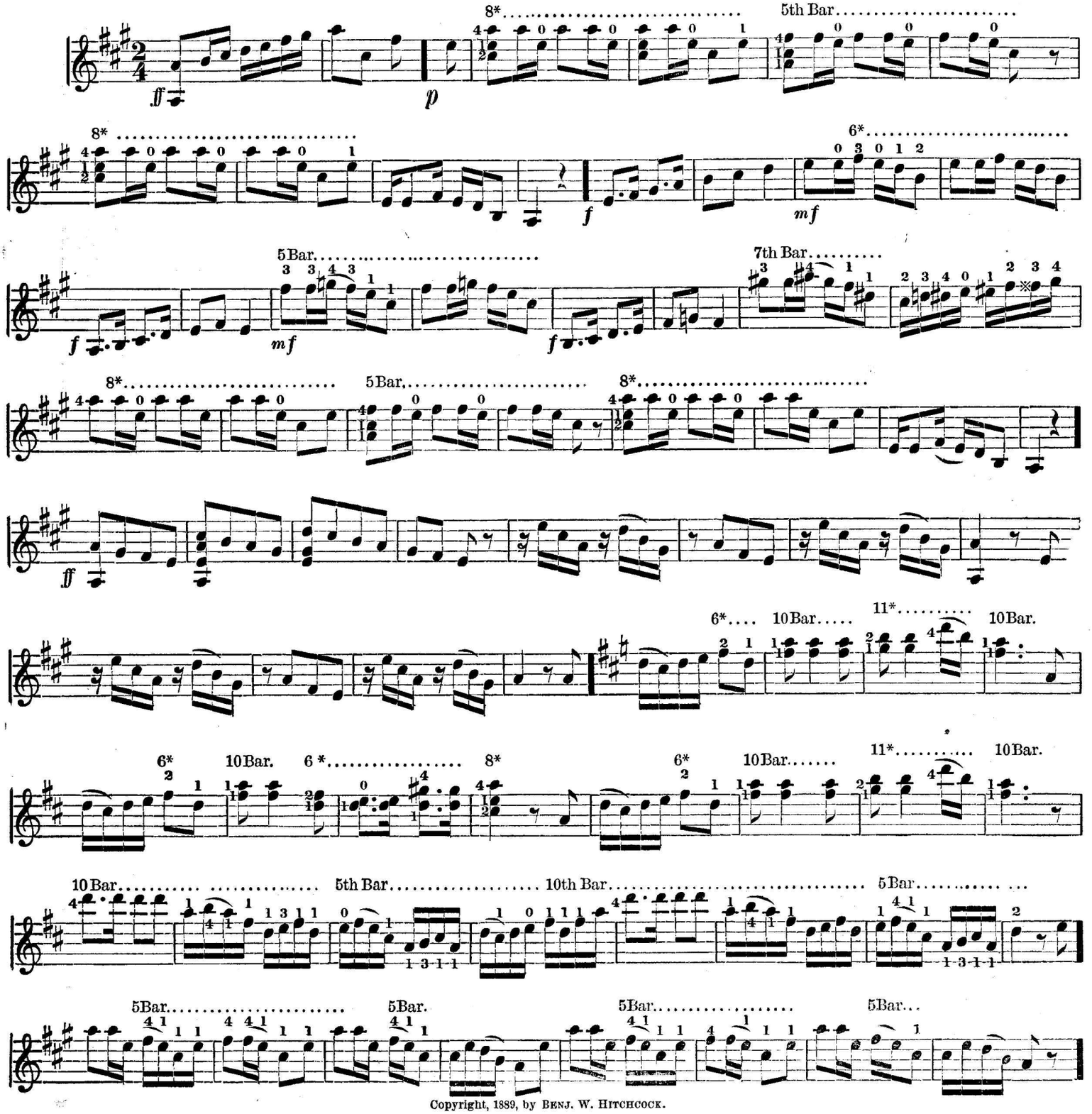
THE KENTUCKY GALLOPADE,

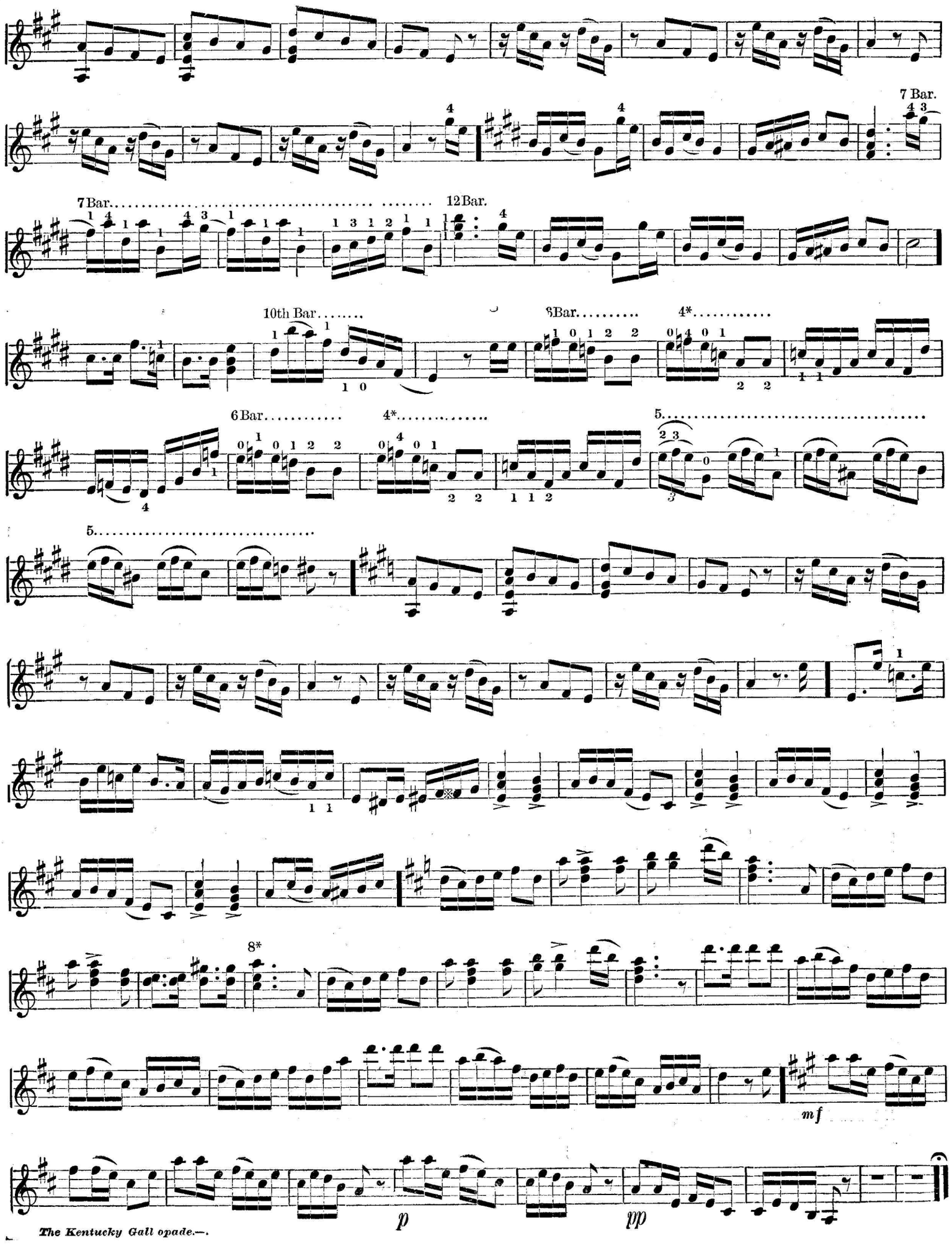
(ARRANGED FOR BANJO,)

AS PLAYED BY

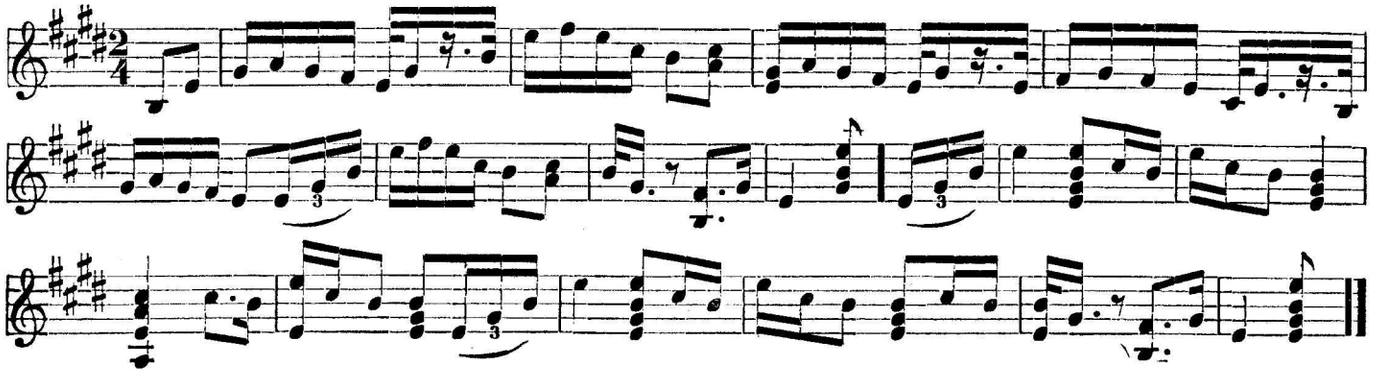
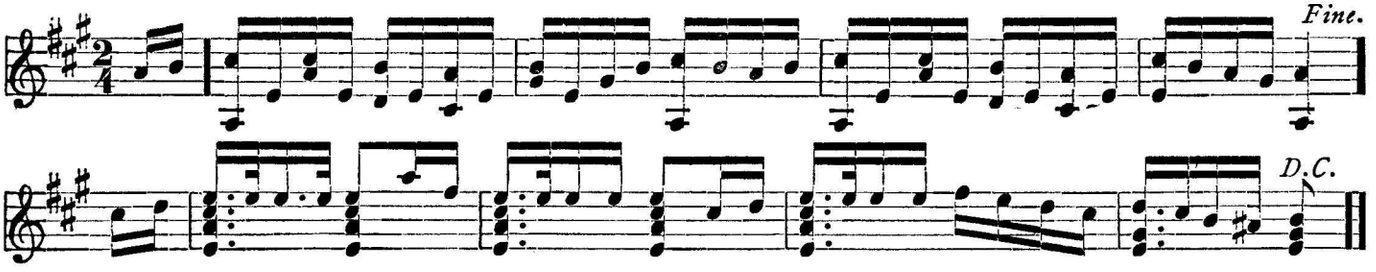
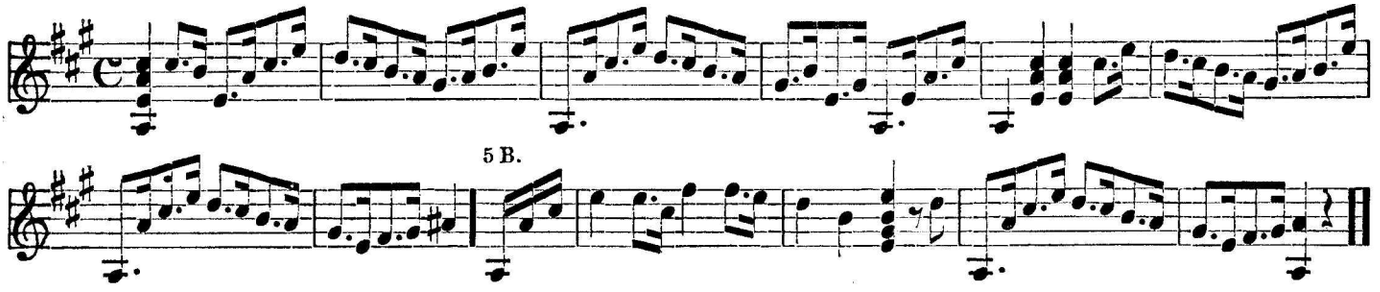
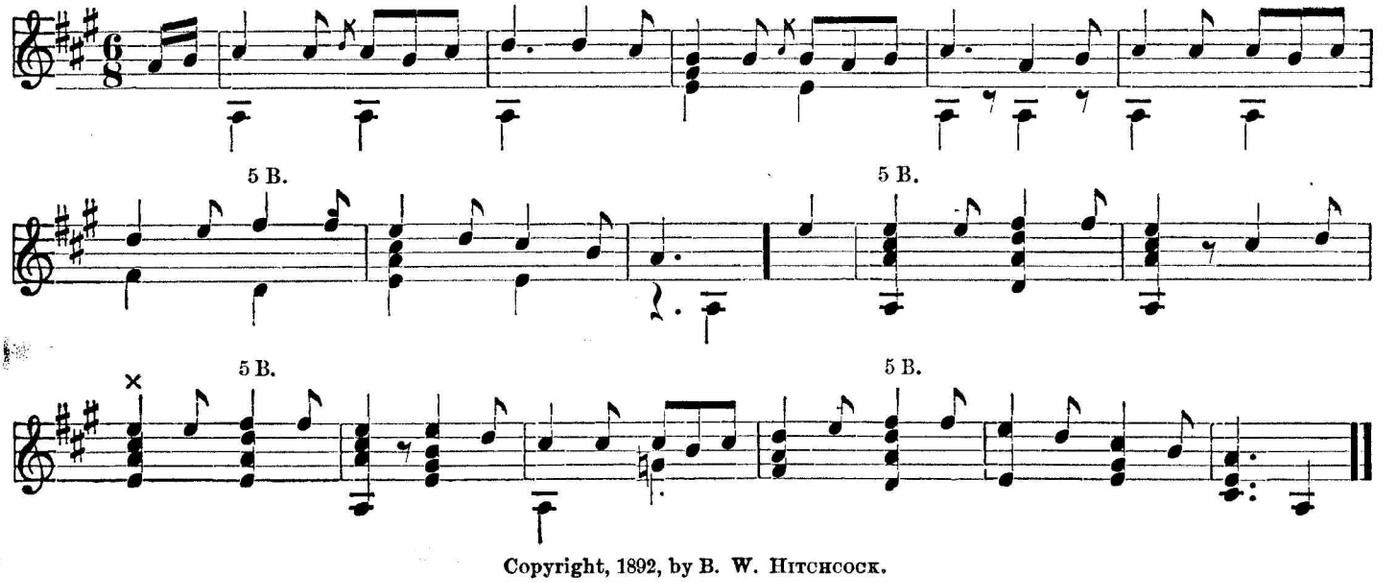
THE IMPERIAL QUARTET OF BOSTON.

Melody by
M. H. ROSENFELD.

Arr. by W. A. COLE.

Copyright, 1889, by Benj. W. Hitchcock.



The Kentucky Gall opade.—.

GWINE TO RIDE UP IN DE CHARIOT.

WE'RE A' NODDIN.

MAY POLE DANCE.

WE WONT GO HOME TILL MORNING.

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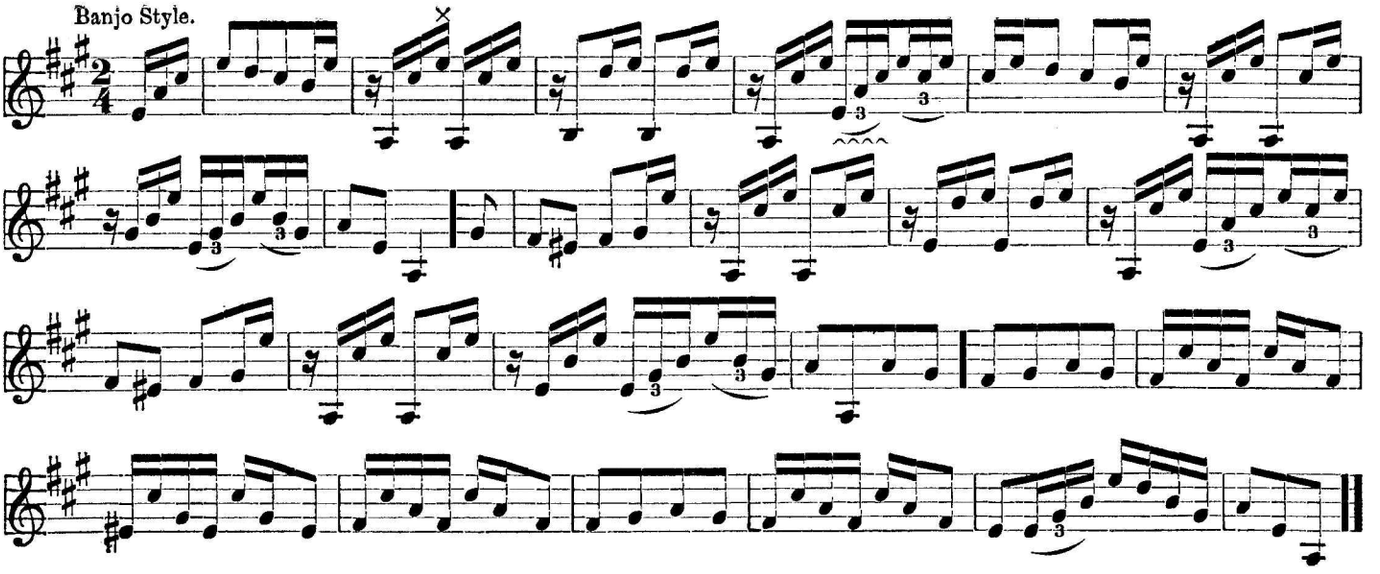
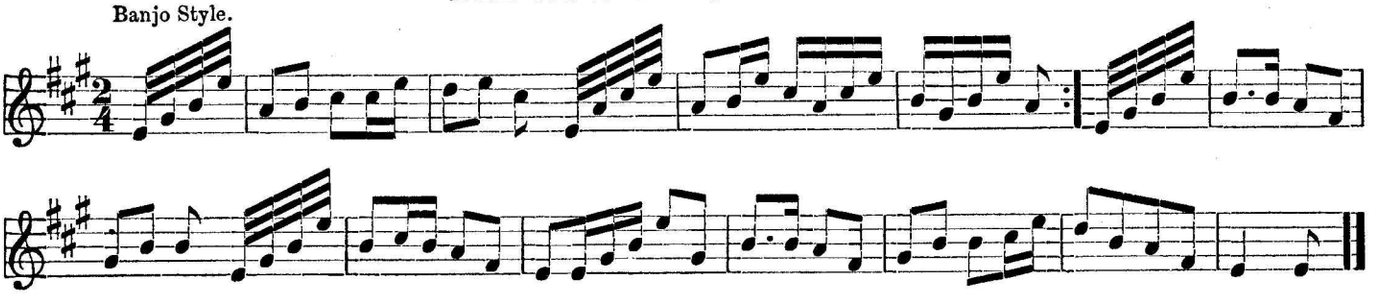
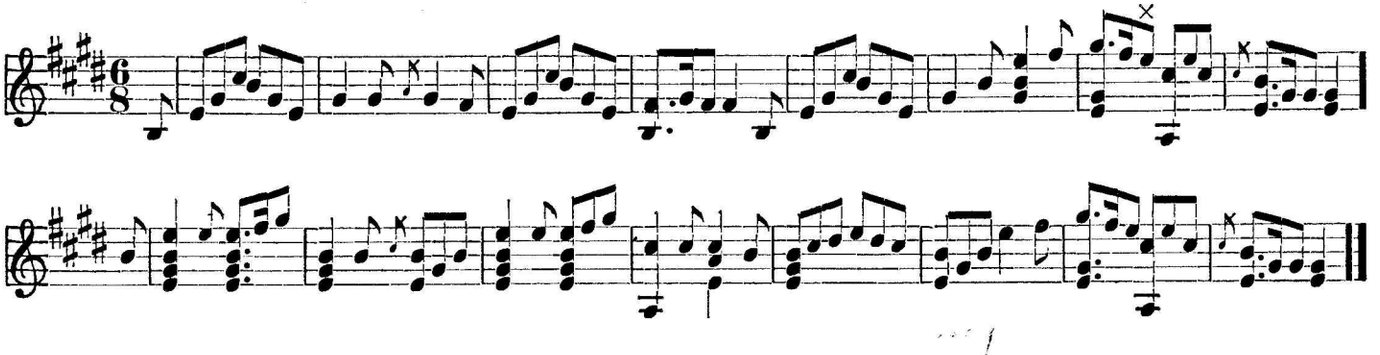
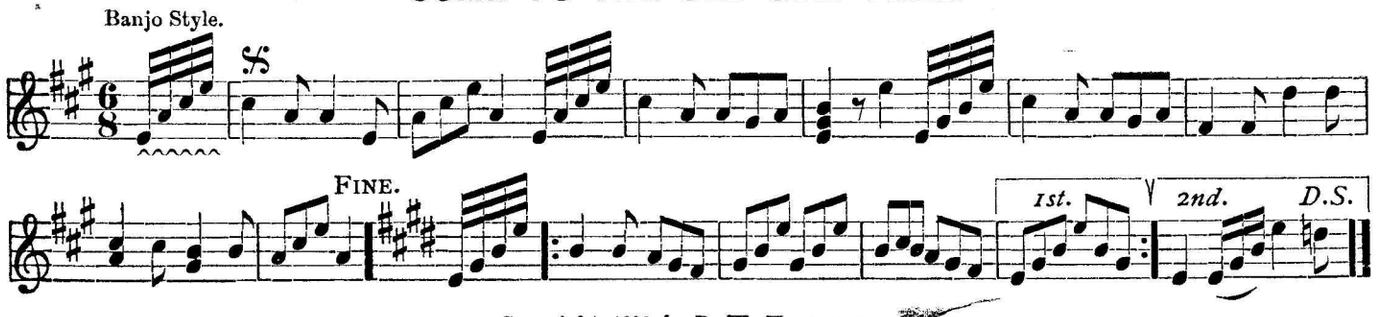
Banjo Style.



REE ROW MY TRUE LOVE.

Banjo Style.

THE CAMPBELLS ARE COMING.

COME TO THE OLD GUM TREE.

Banjo Style.

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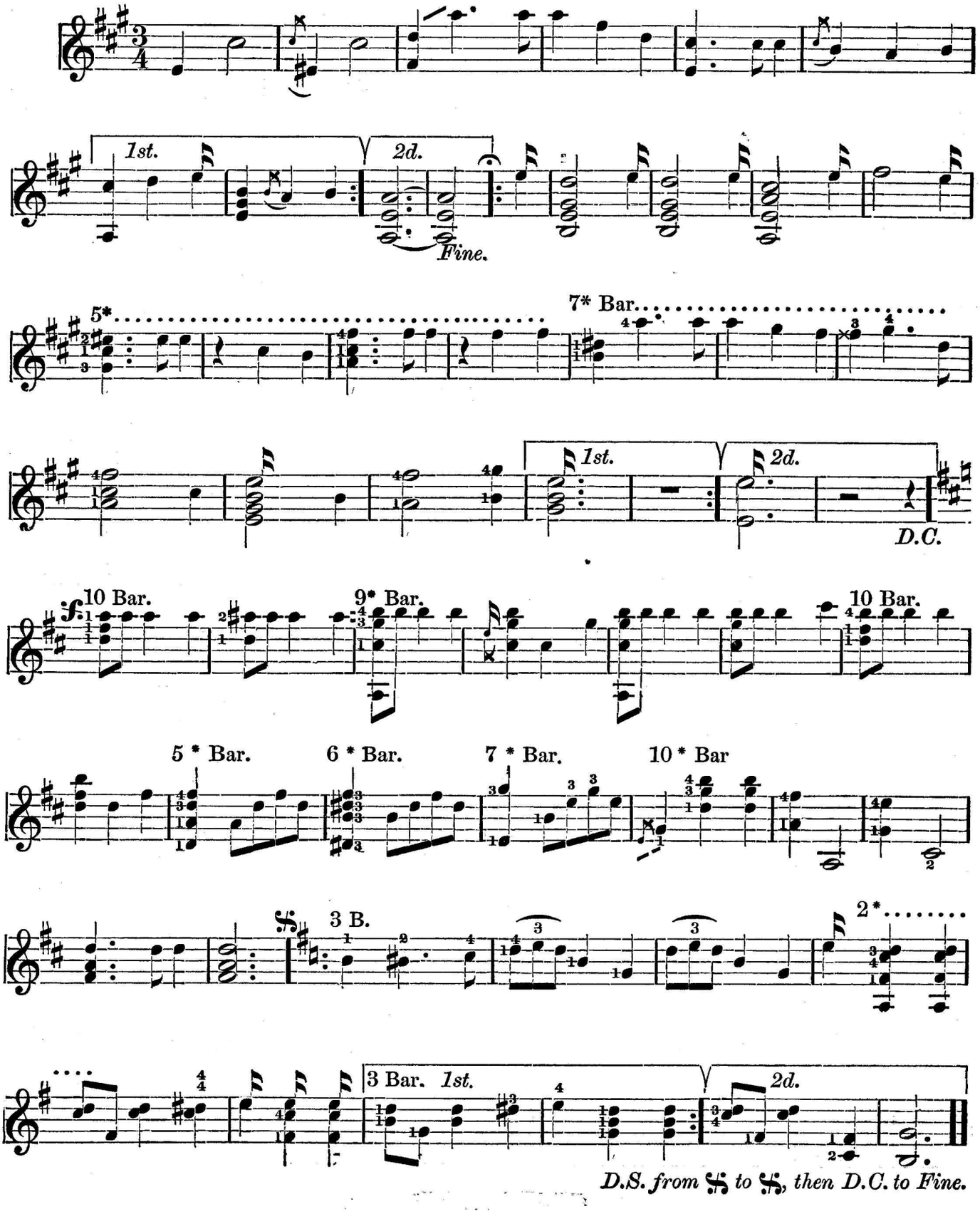
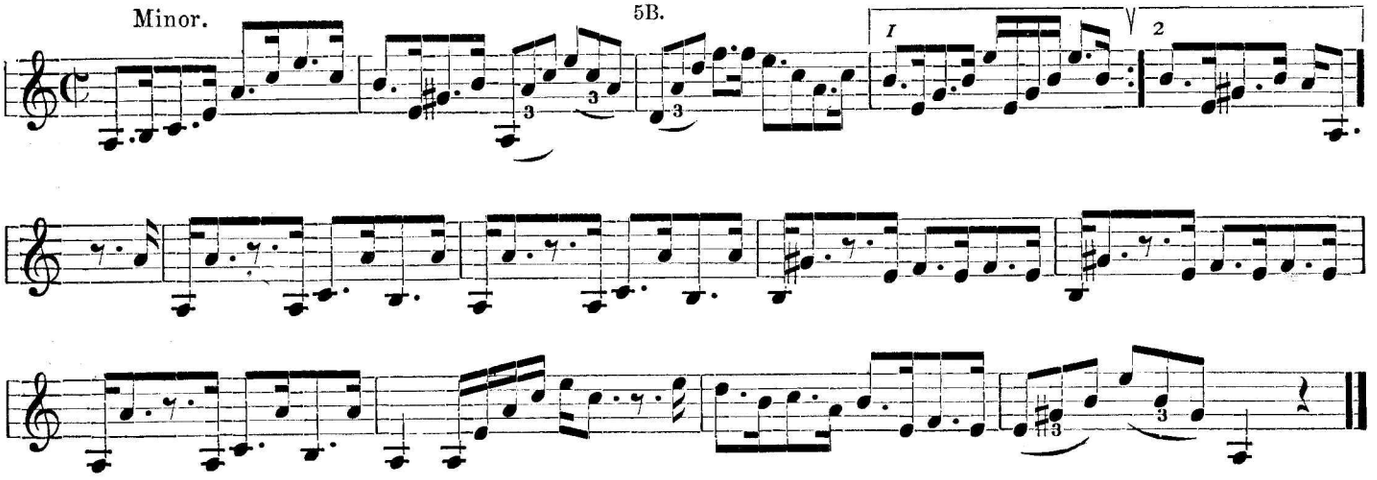
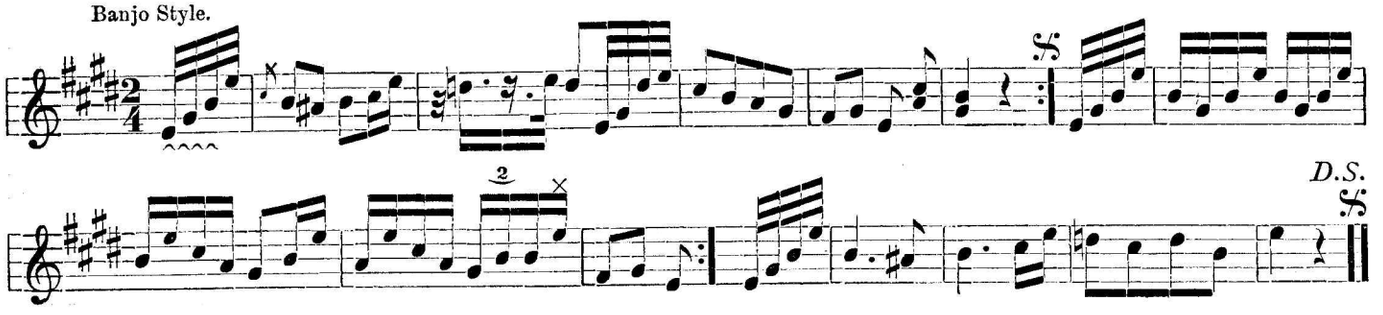
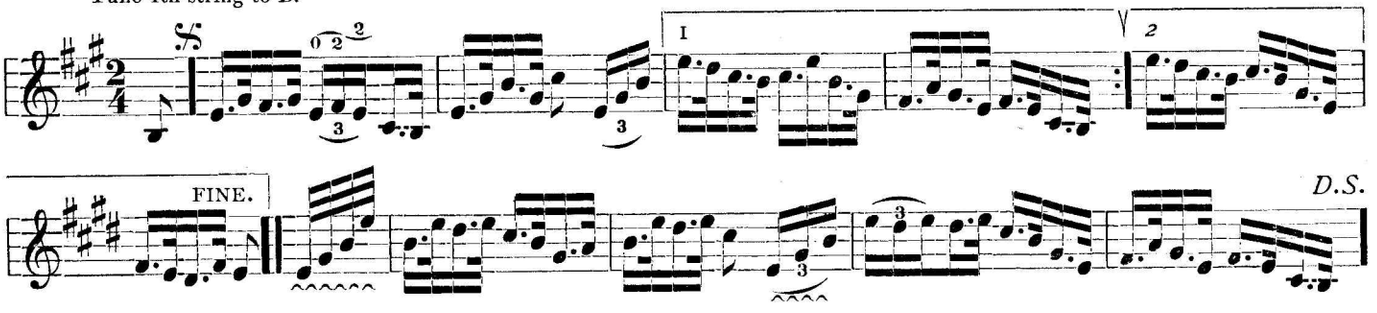
SWEET CLOVER WALTZ.

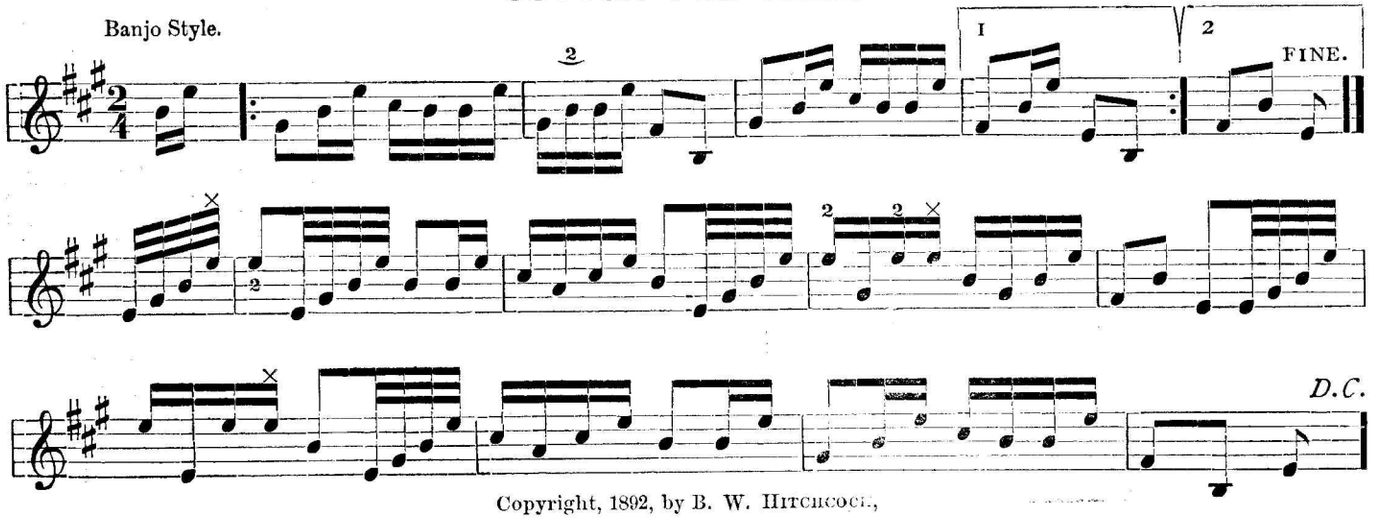
Composed by GEO. L. LANSING.

BLIND HORSE JIG.

Minor.

5B.

PICAYUNE BUTLER.

Banjo Style.

RUSTIC JIG.

Banjo Style.
Tune 4th string to B.

COTTON POD REEL.

Banjo Style.

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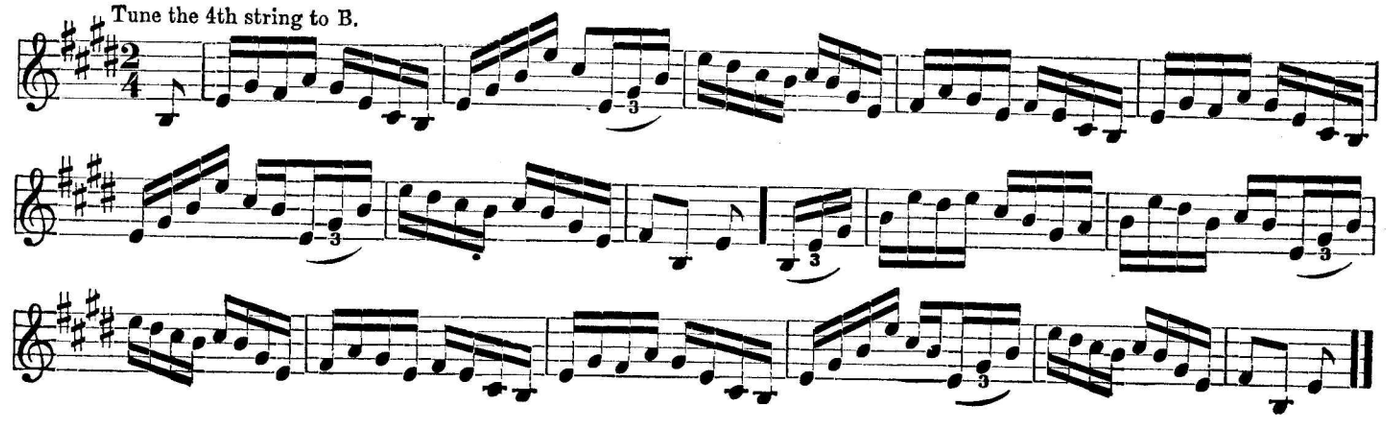
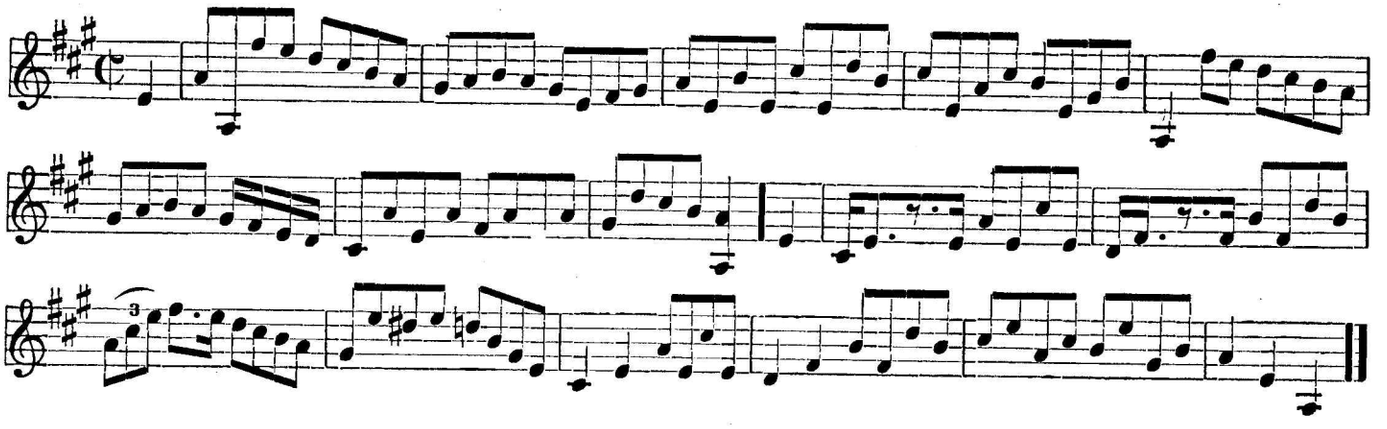
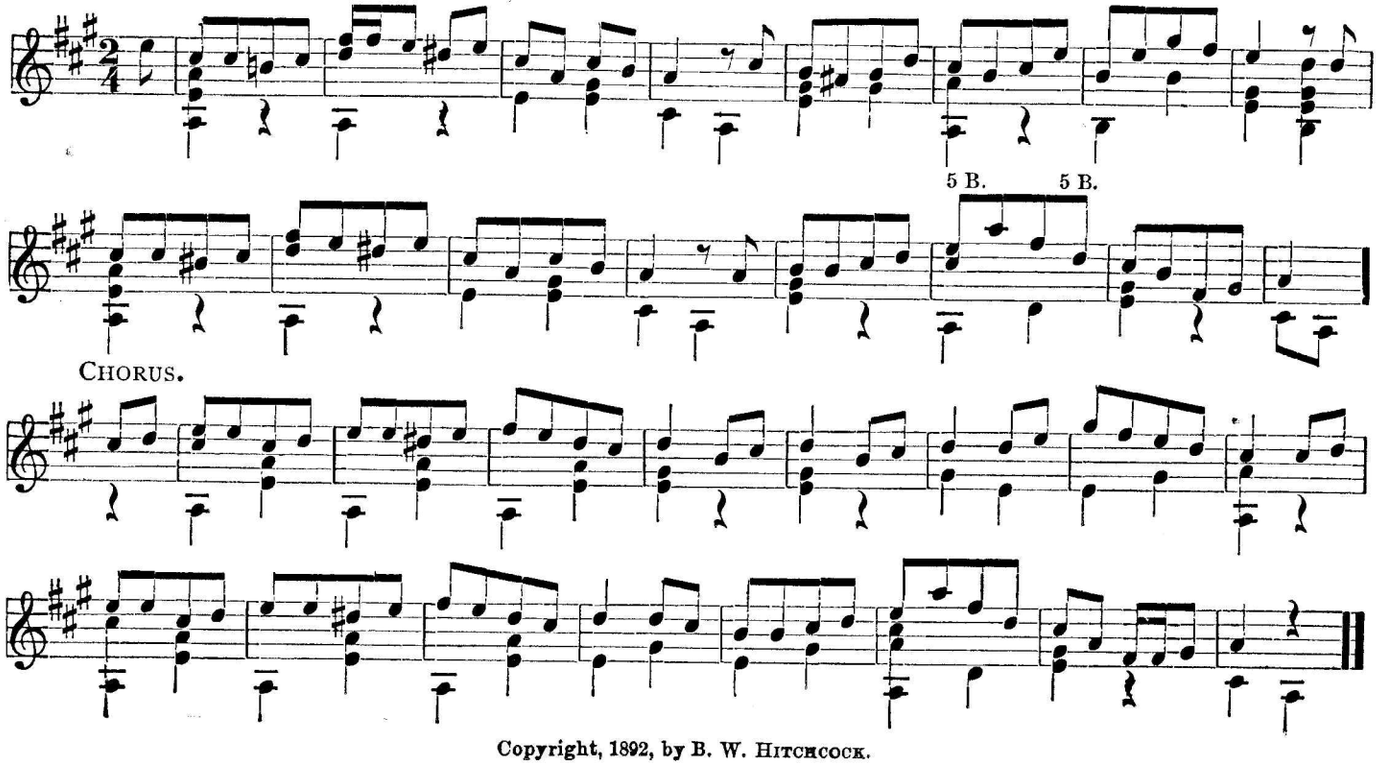
PEEL'S FAVORITE REEL.

Tune the 4th string to B.

SMITH'S HORNPIPE.

MULLIGAN'S WAKE.

J. P. SKELLY.

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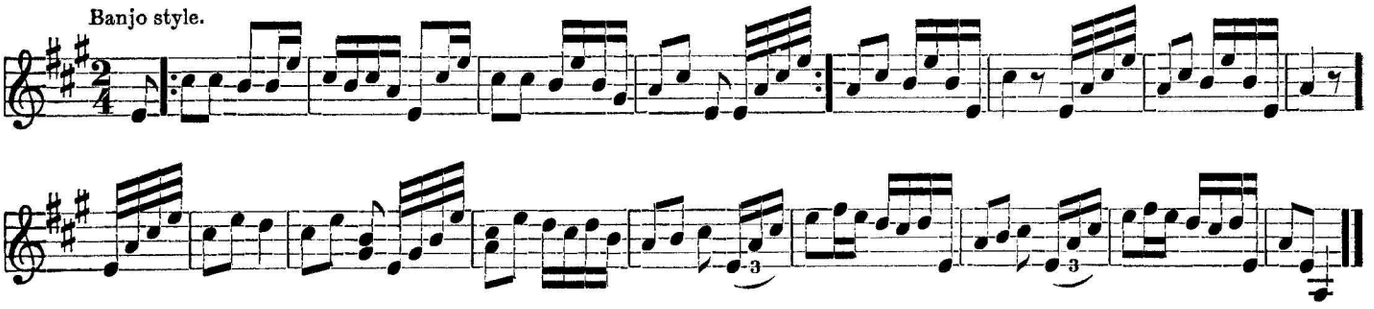
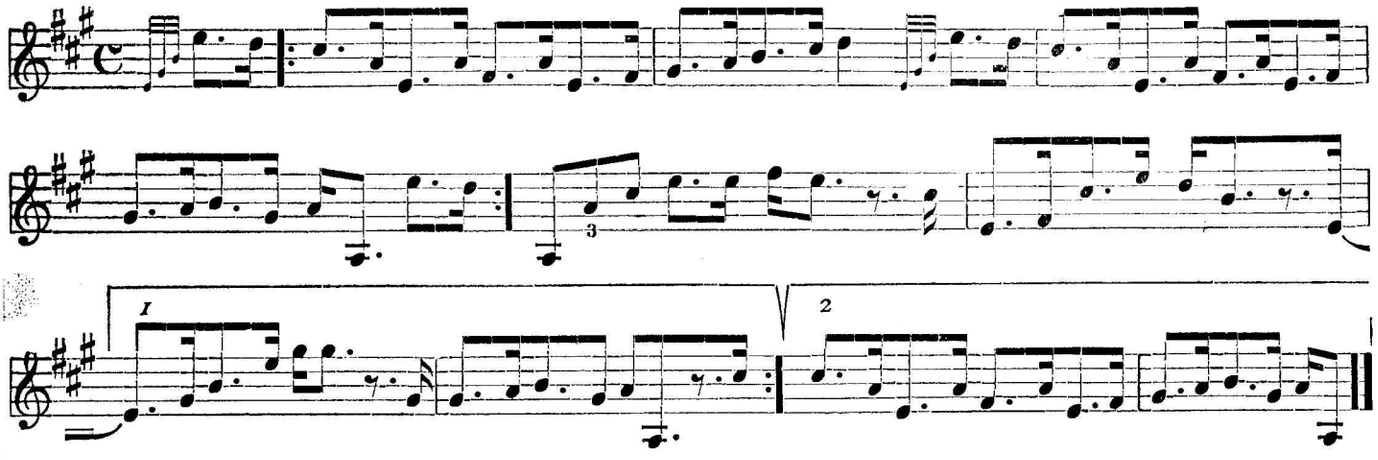
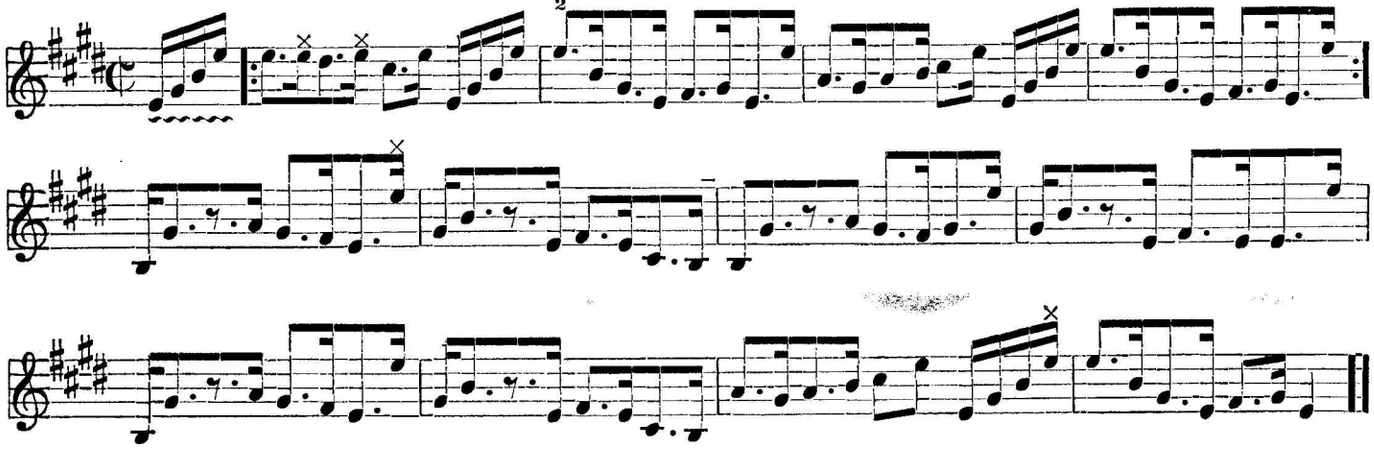
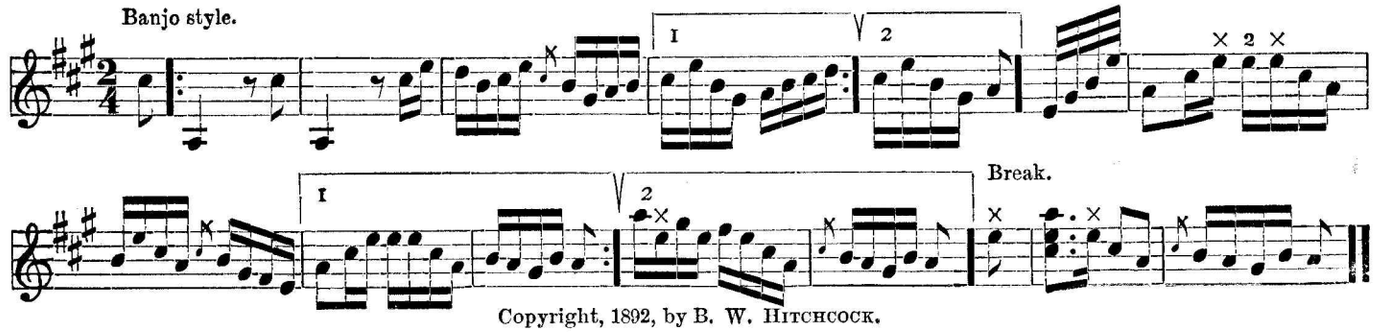
WHO'S DAT KNOCKING AT DE DOOR.

Banjo style.

MISS GENIE REED'S JIG.

NEW YORK JIG.

Tune 4th string to B. Banjo style.

LAME SOLDIER WALK AROUND.

Banjo style.

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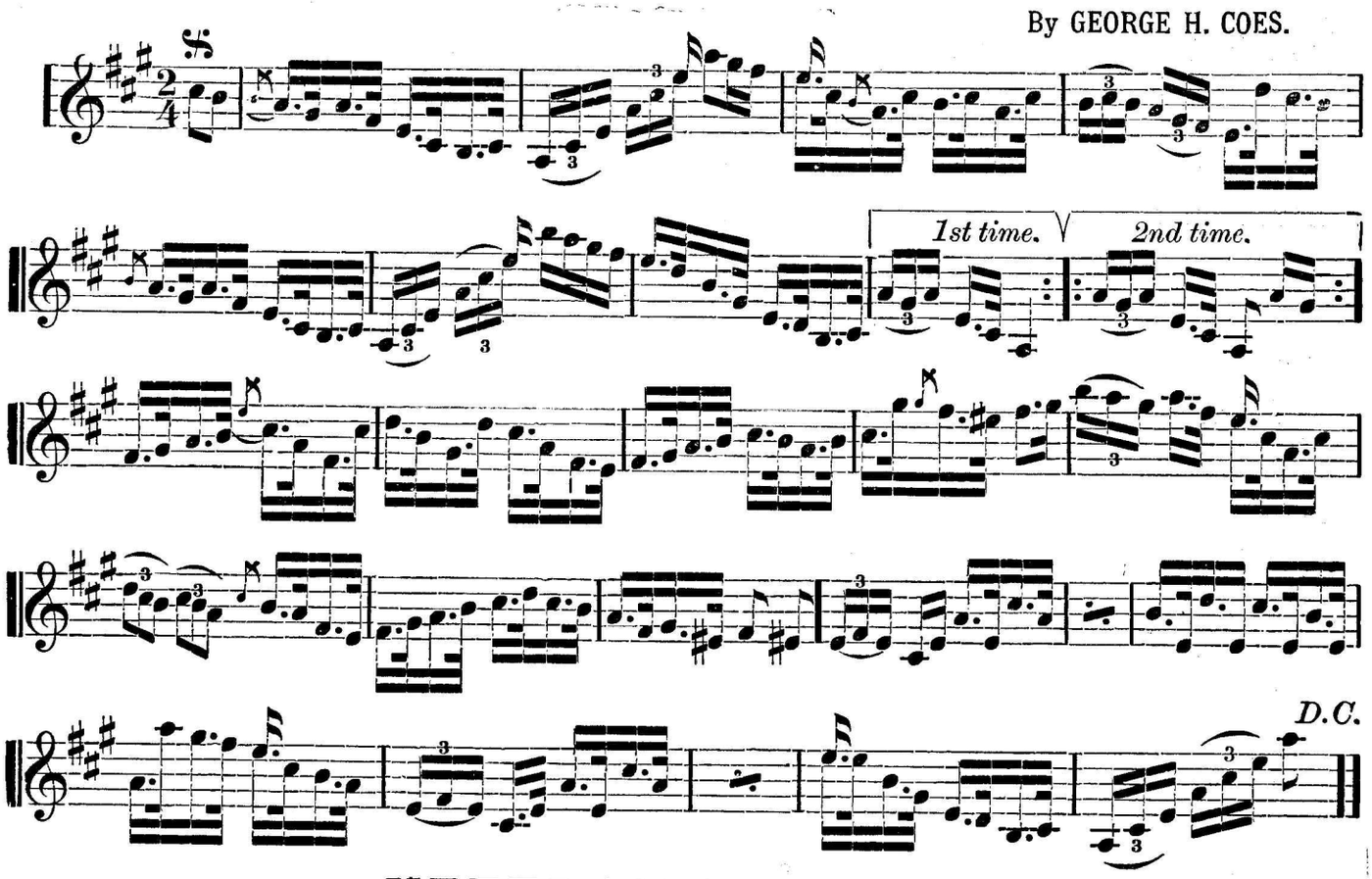
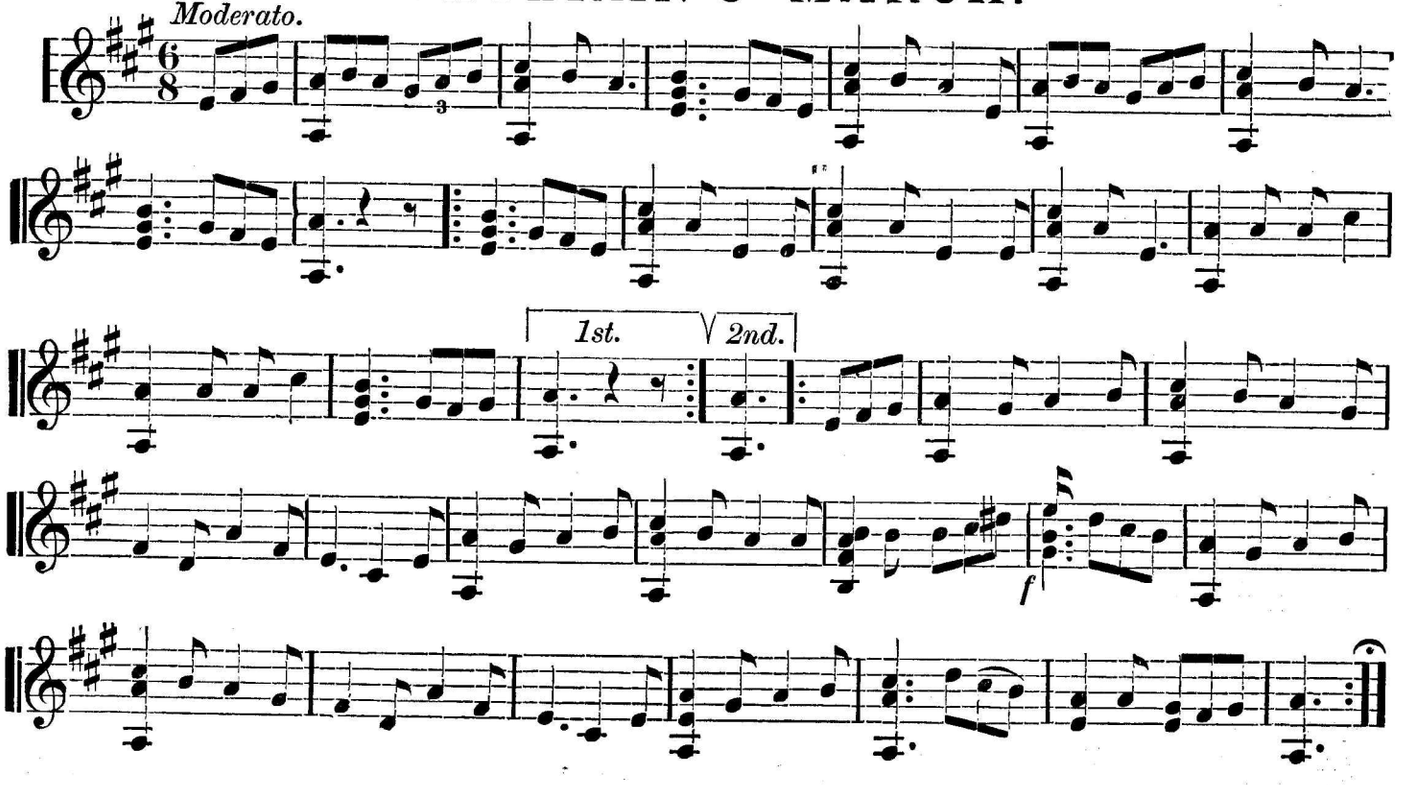
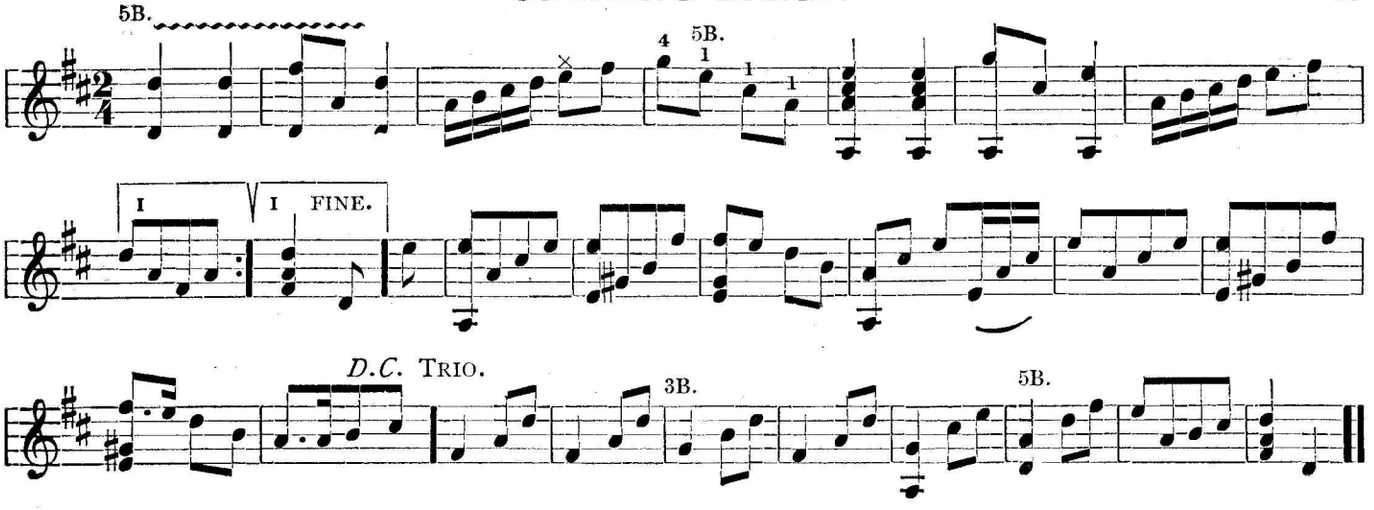
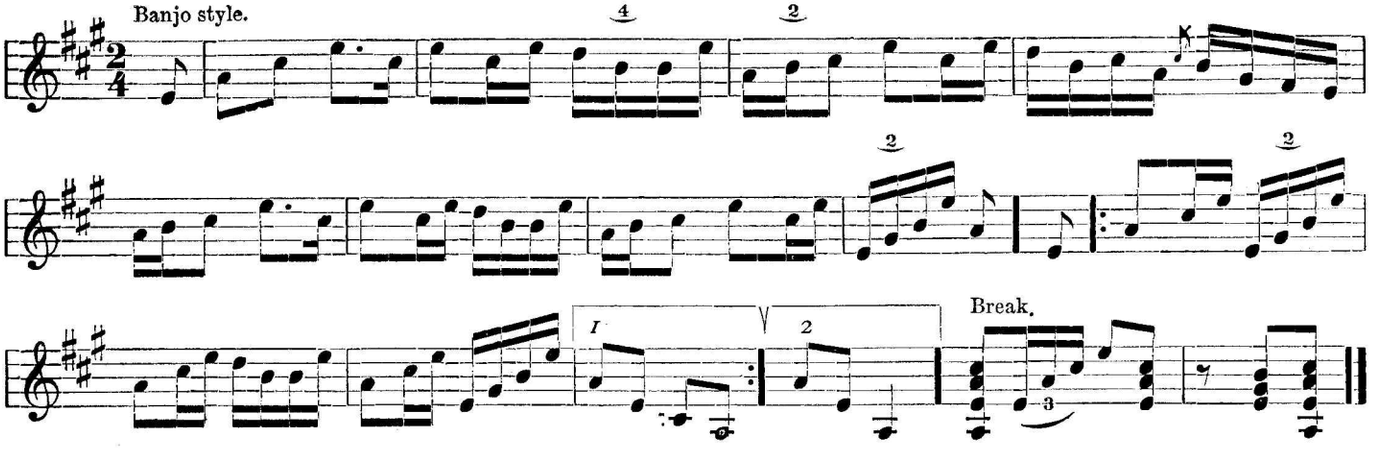
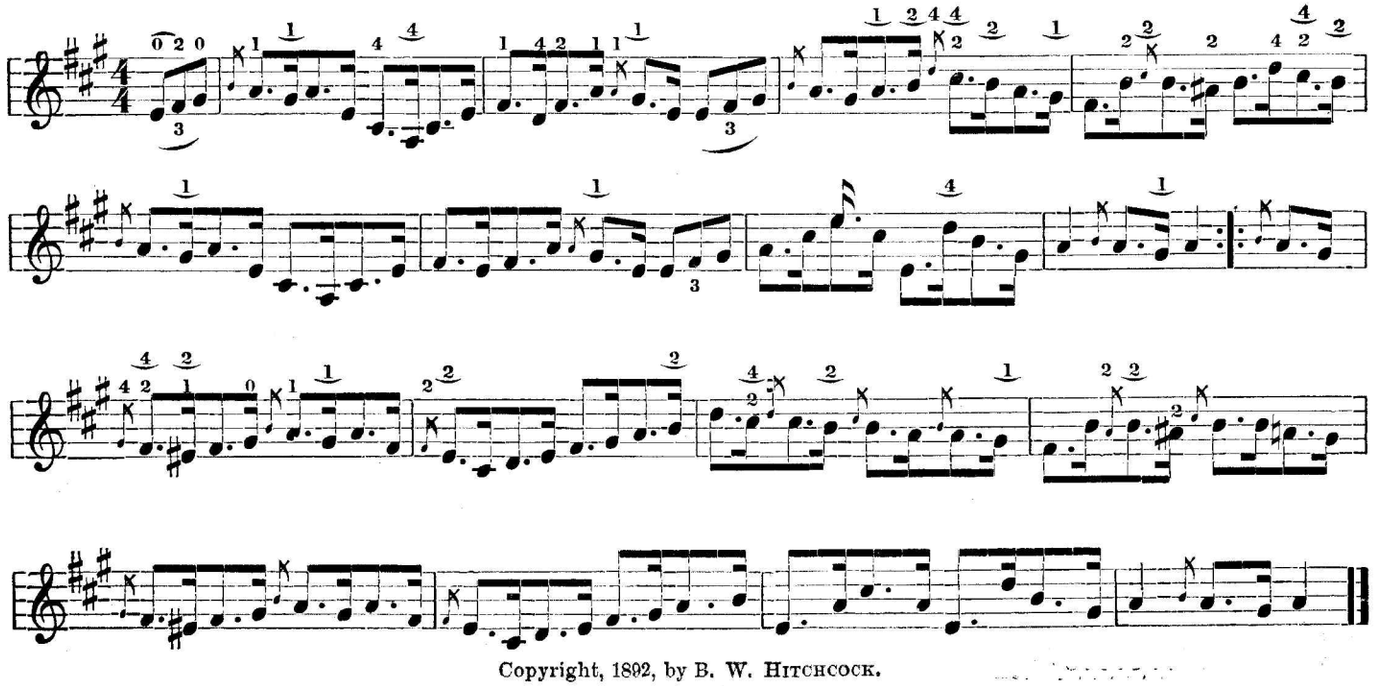
LANCASHIRE CLOG HORNPIPE.

By GEORGE H. COES.



VETERAN'S MARCH.

SOLDIER'S MARCH.

ALABAMA WALK AROUND.



BOSTON CLOG HORNPIPE,

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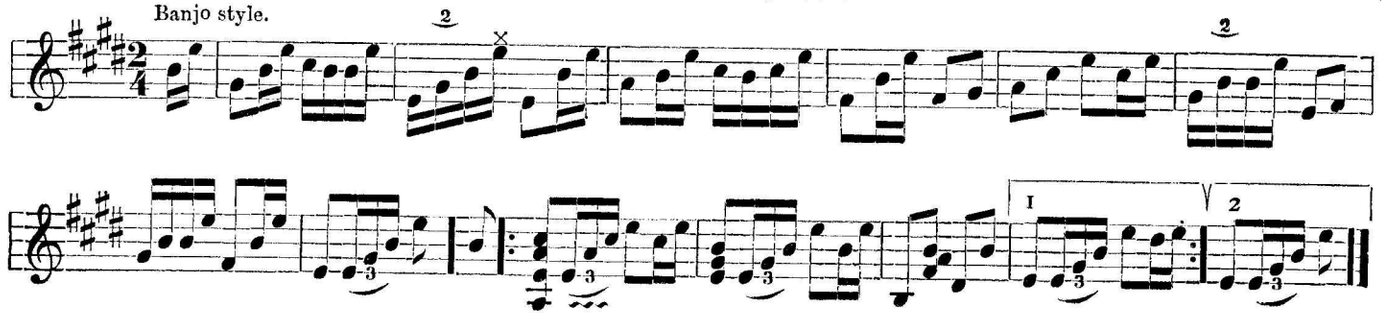
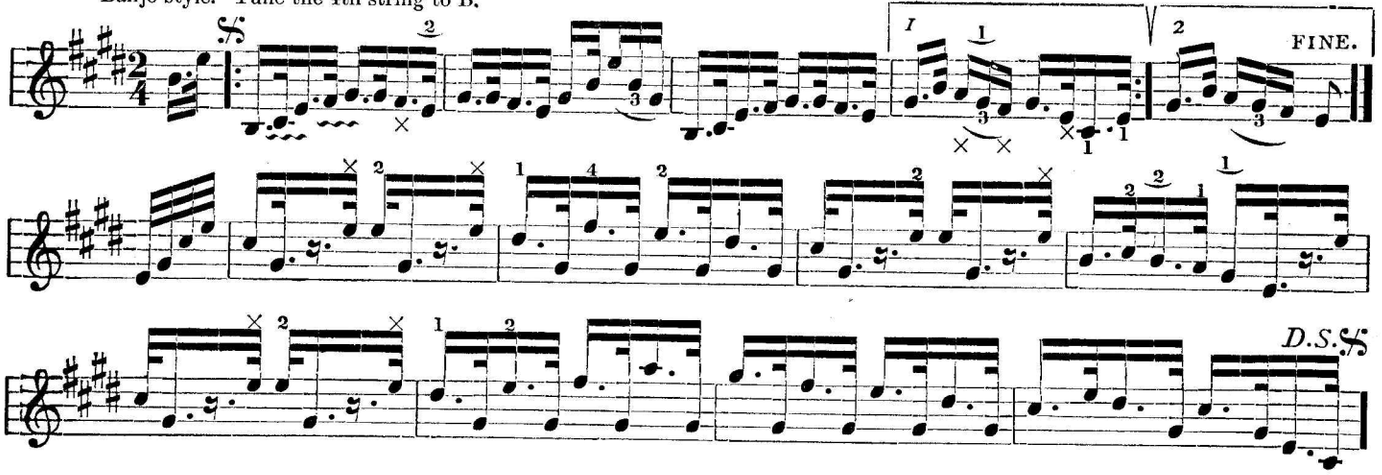
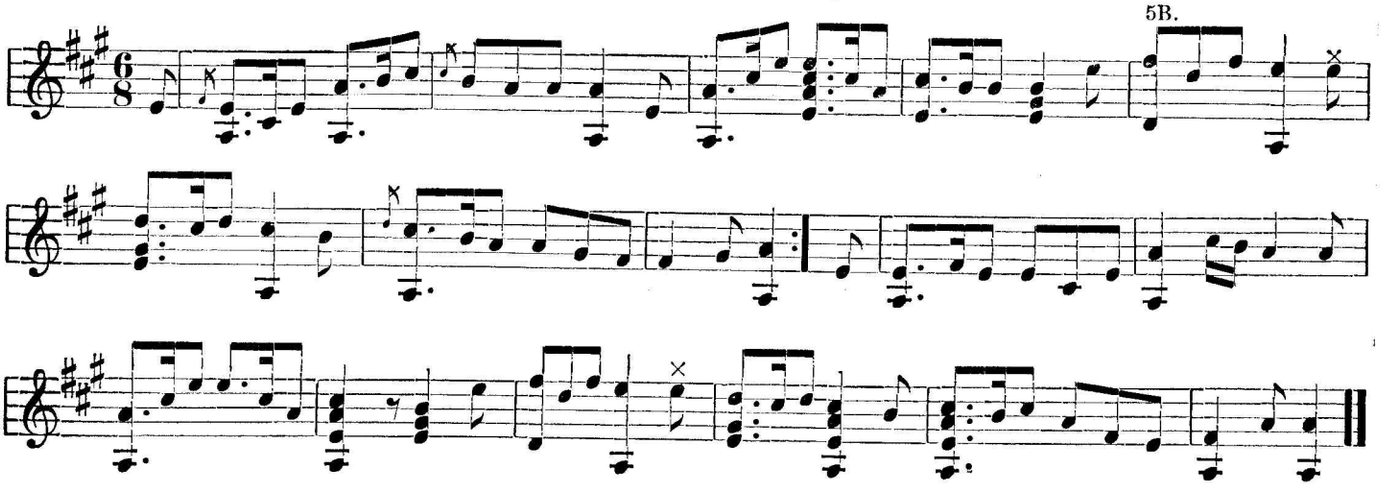
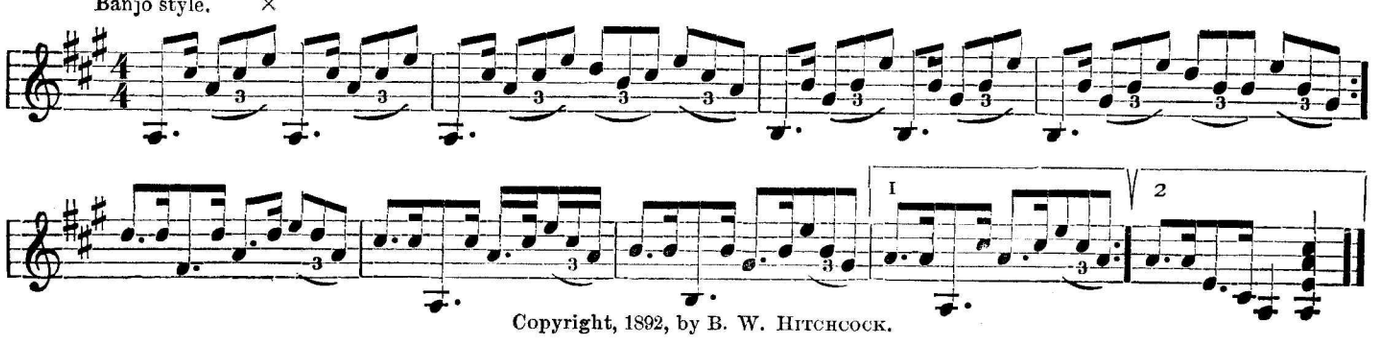
LYNCHBURGH TOWN.

Banjo style.

DAVE REED'S REEL.

Banjo style. Tune the 4th string to B.

KATE KEARNEY.

PHILADELPHIA JIG.

Banjo style.

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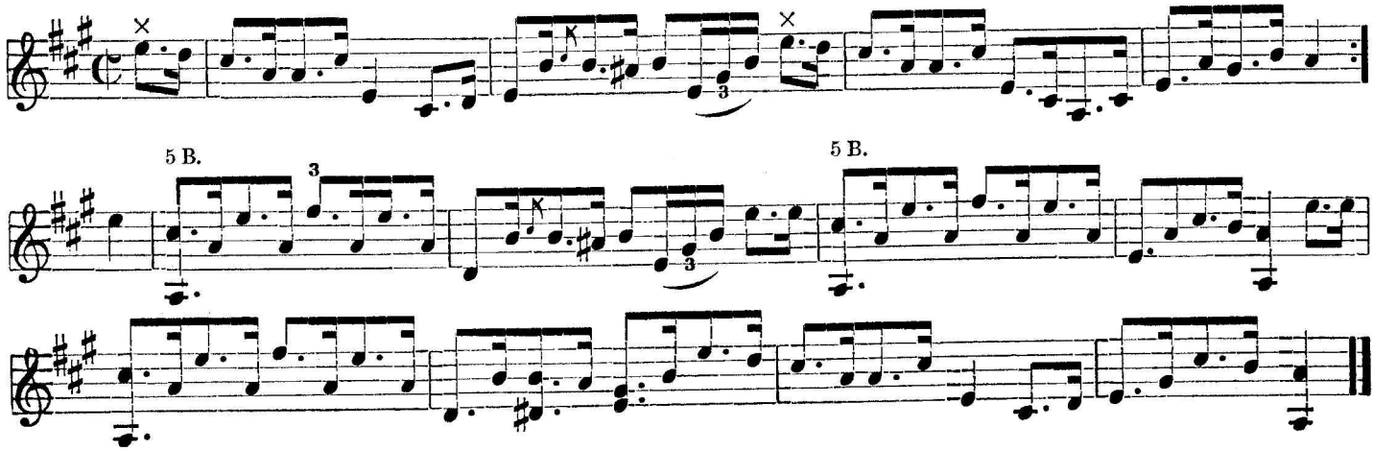
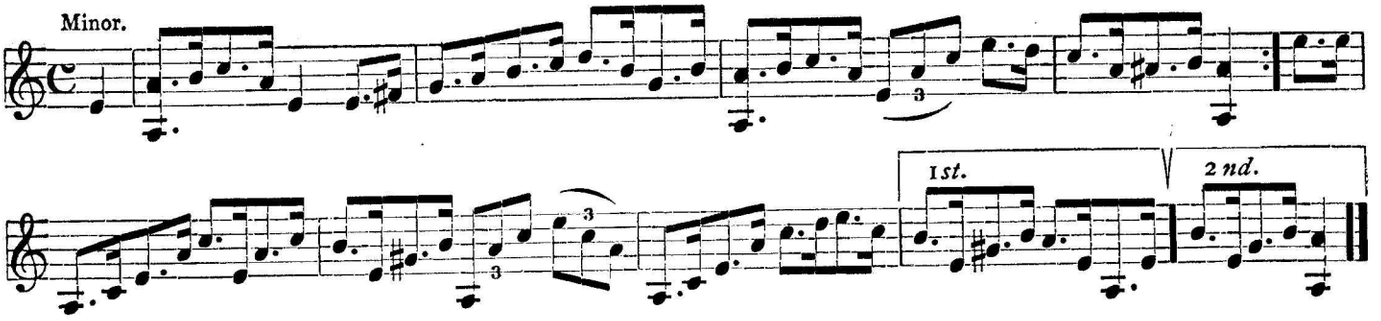
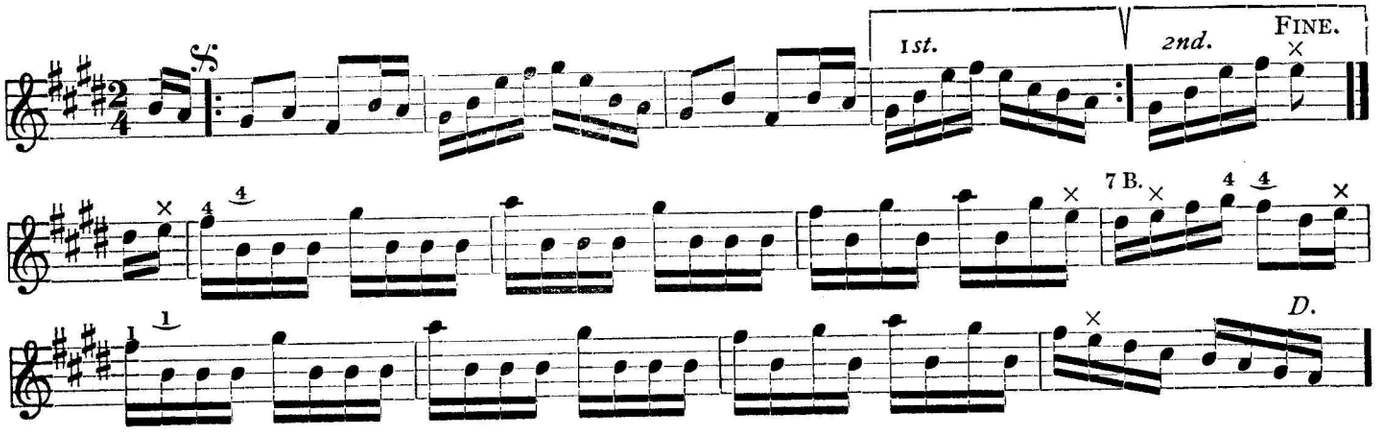
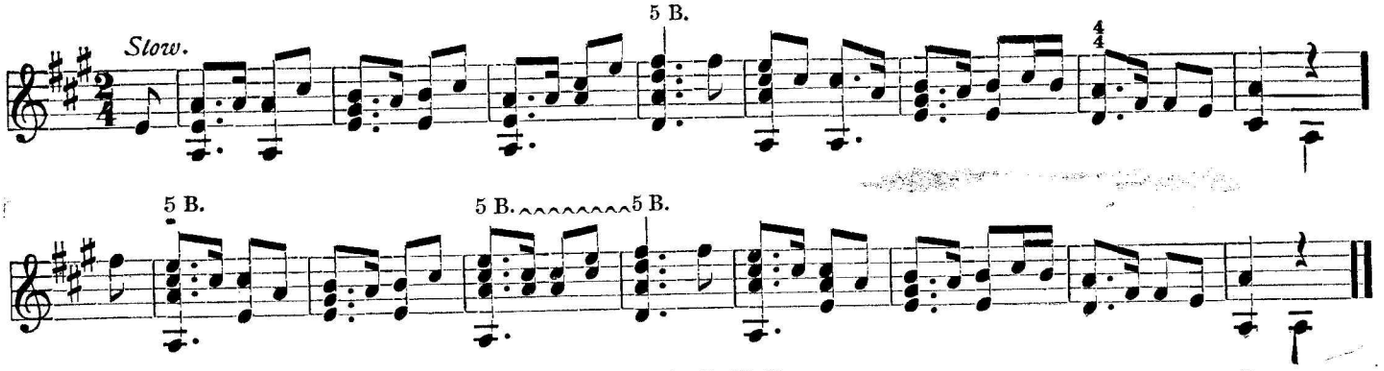
HIGHLAND REEL.

GOOD DAY JIG.

COBWEB REEL.



AULD LANG SYNE.



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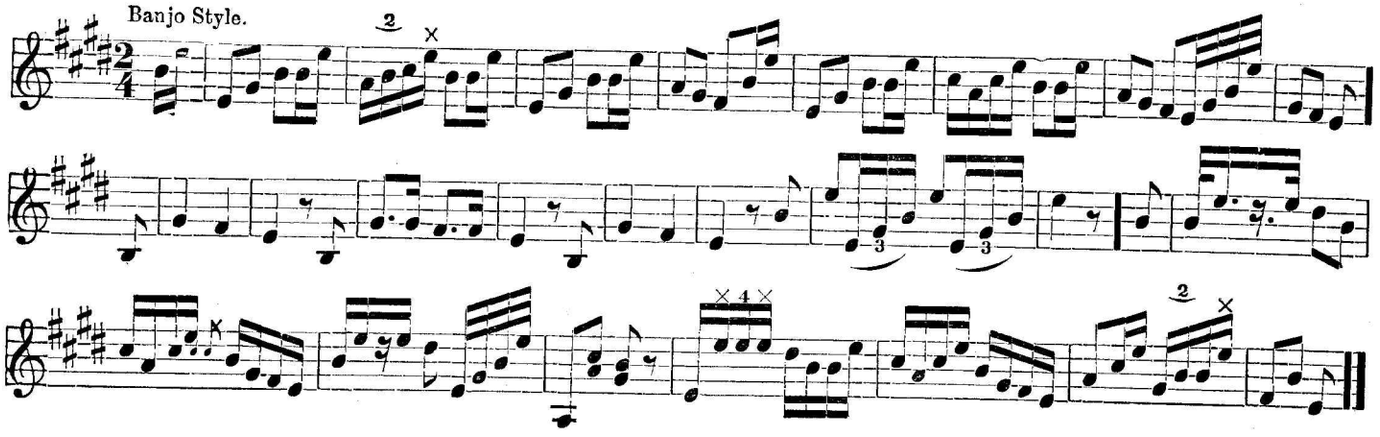
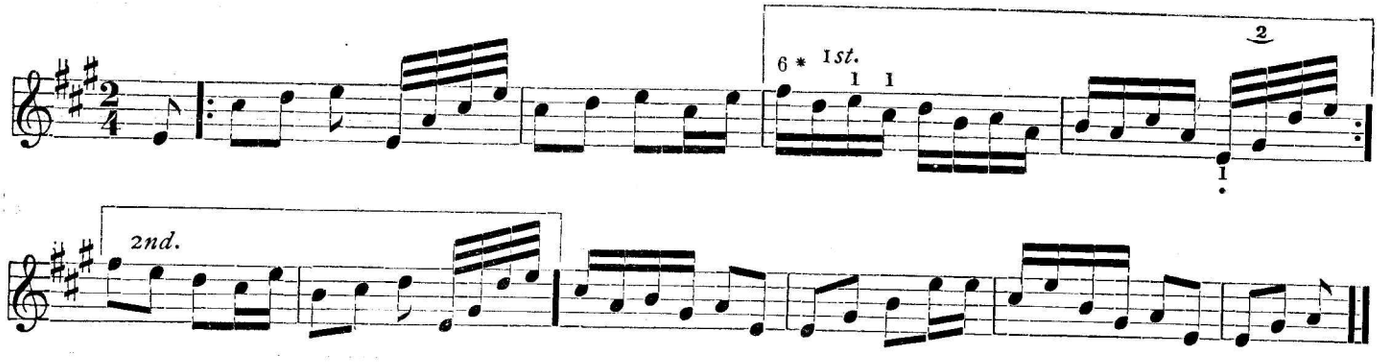
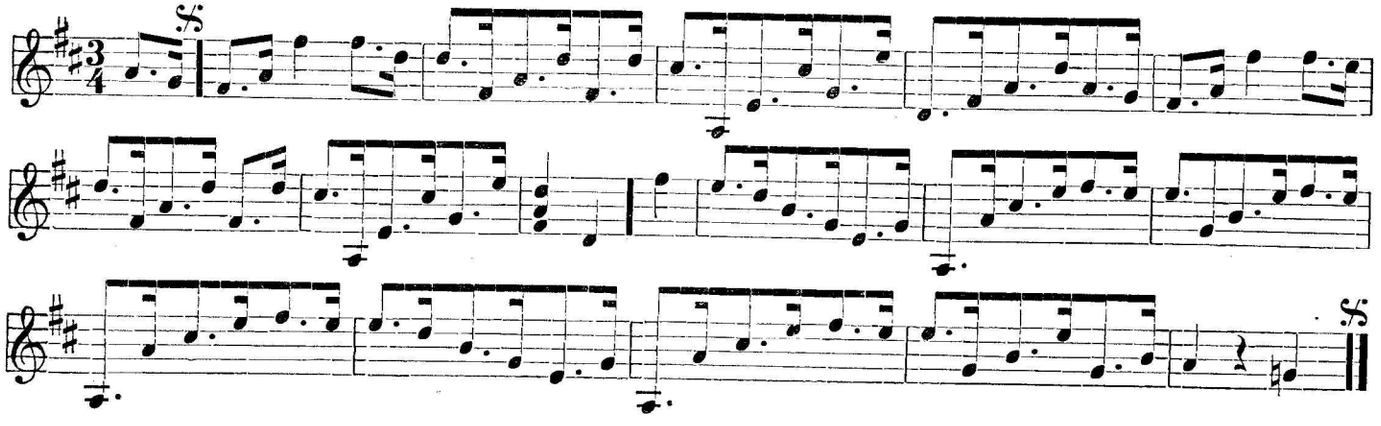
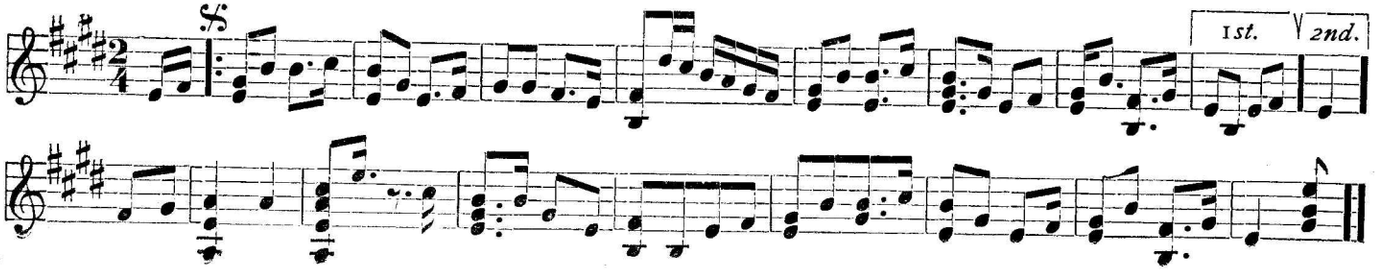
OLD KING CROW.

SUCH A GITTEN UP STAIRS.

SEVILLE WALTZ.

OH SUSANNA.

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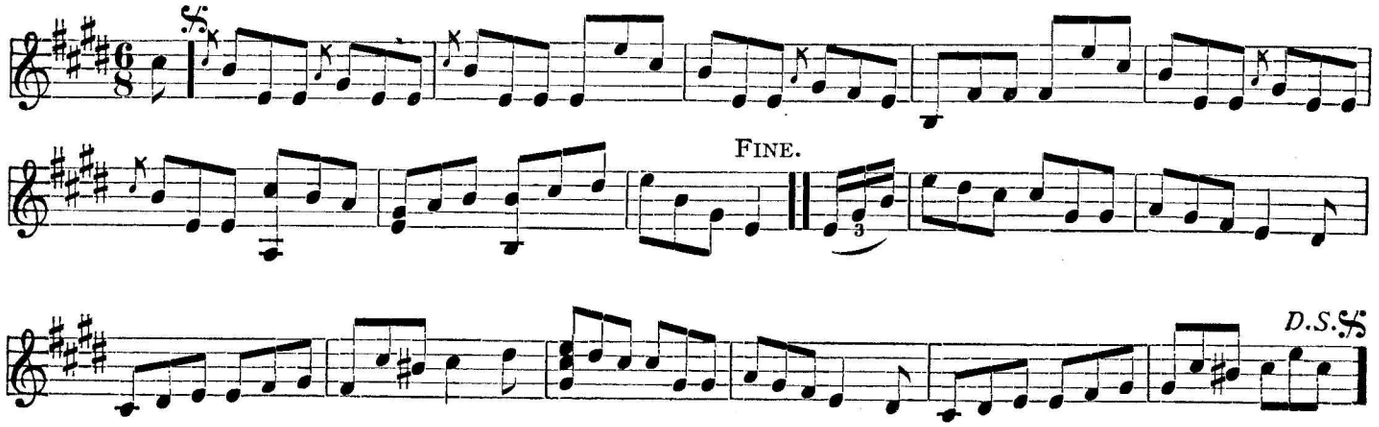
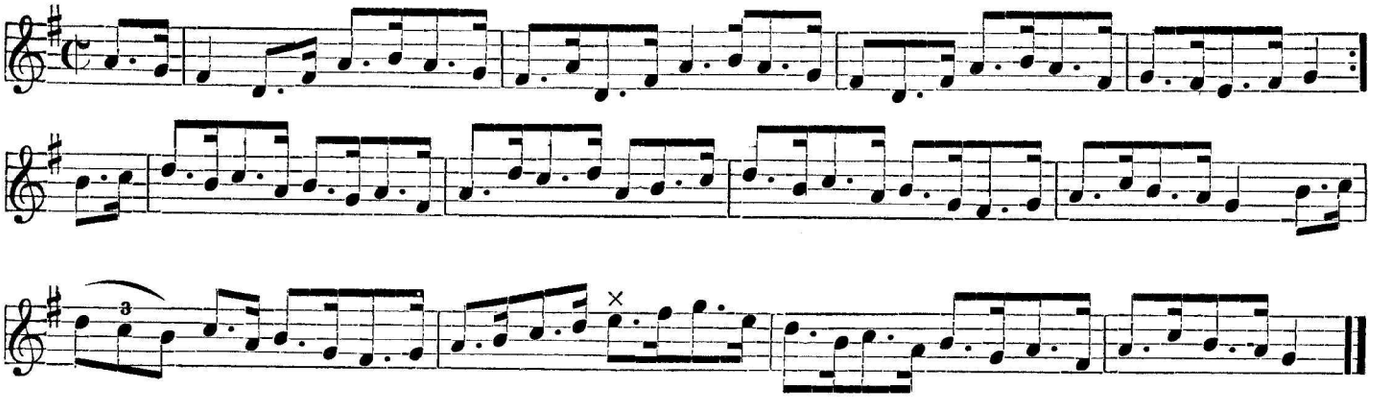
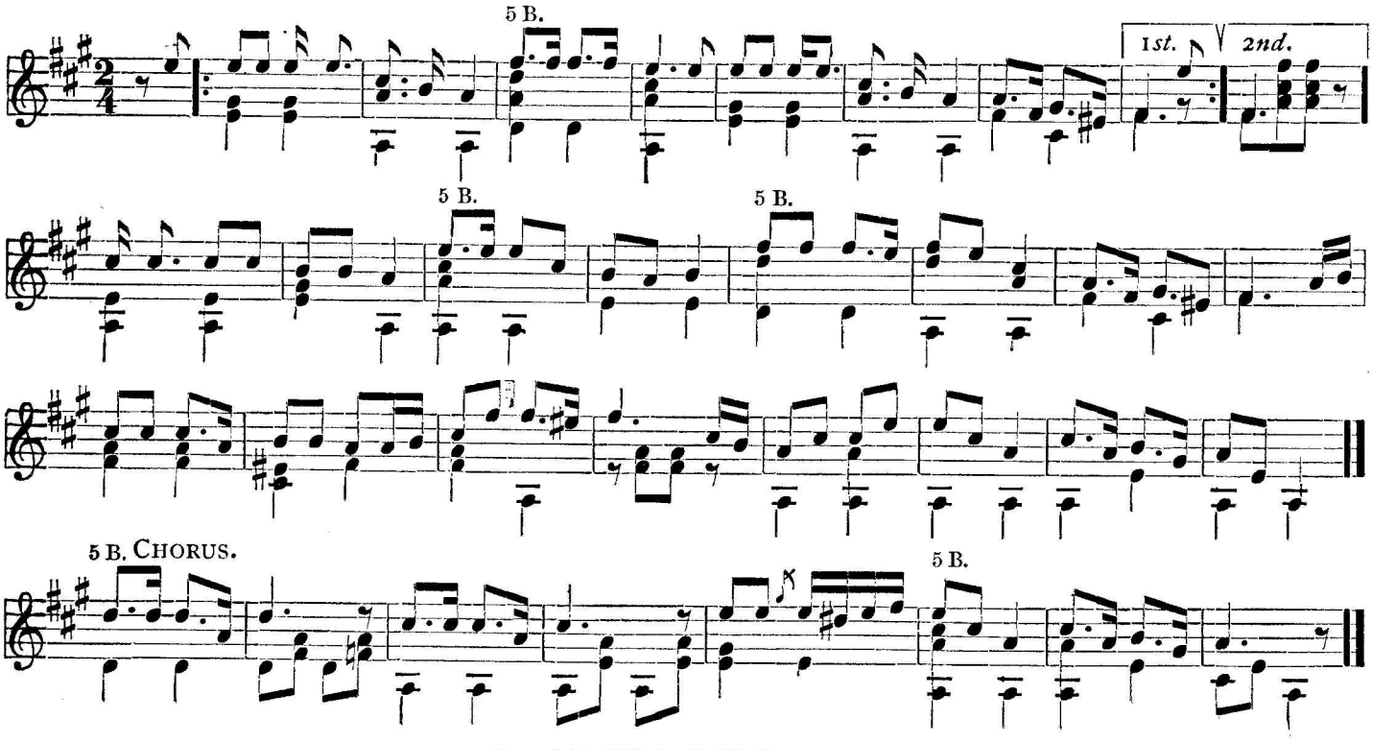
RORY OMORE.

CHORUS JIG.

PUT MY FOOT IN DE GOLDEN SHOE.

NED STRAIGHT.

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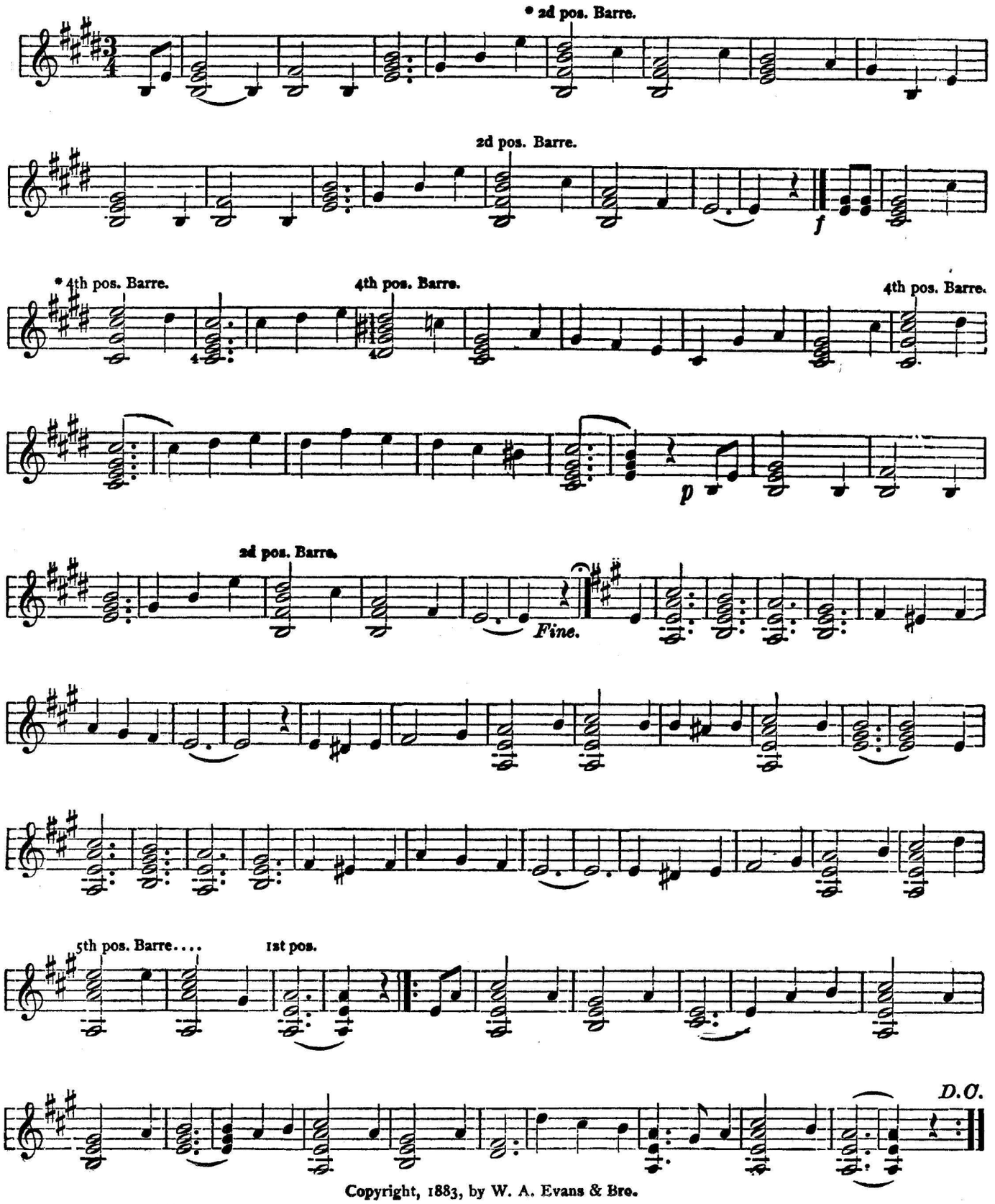
FORT POINT WALTZ.

Composed by M. HOBBS. Arr. for Banjo by IKE BROWNE.

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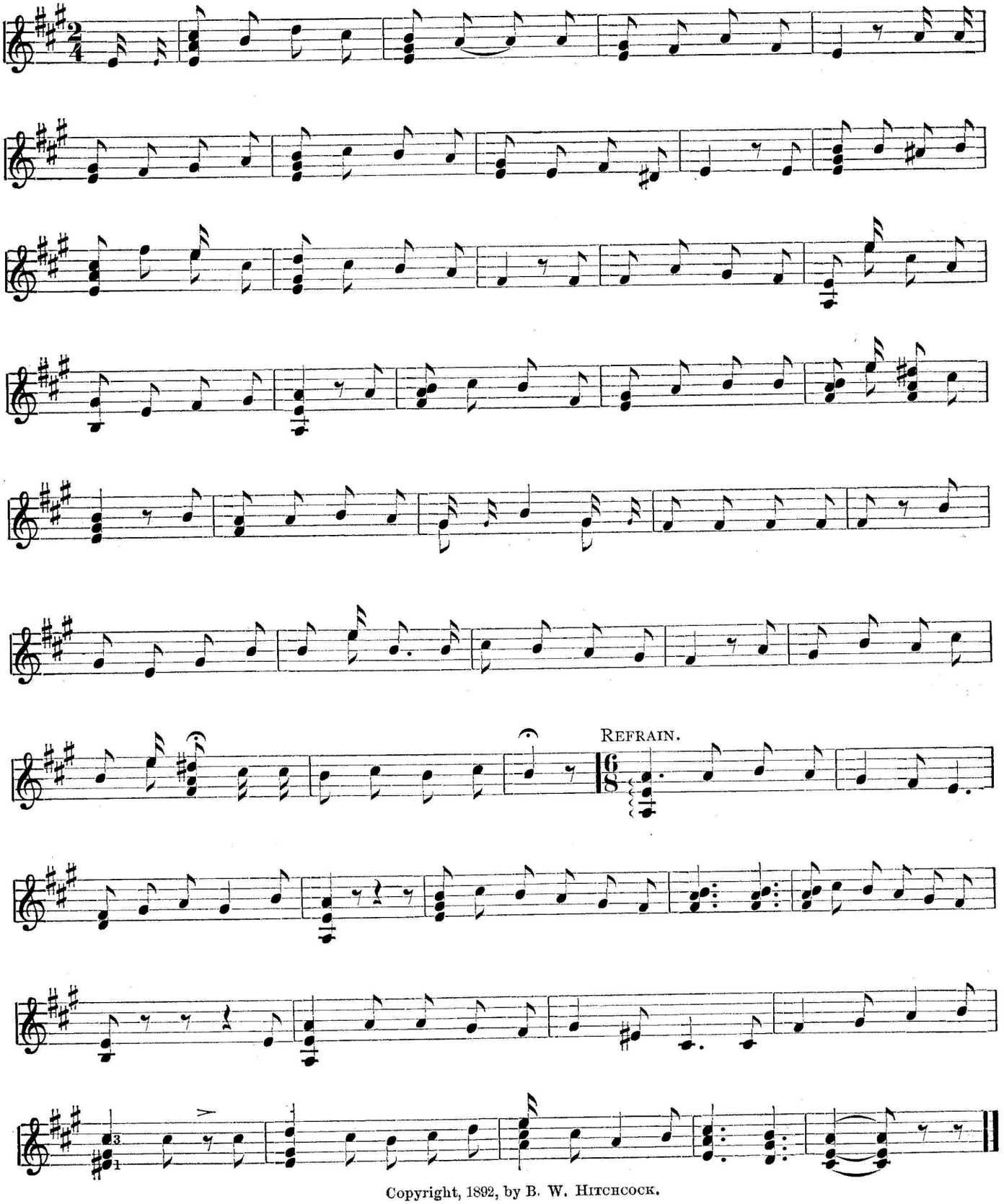
Oh Mr. O'Flanagin What Did You Pay For That?

MATT. C. WOODWARD.

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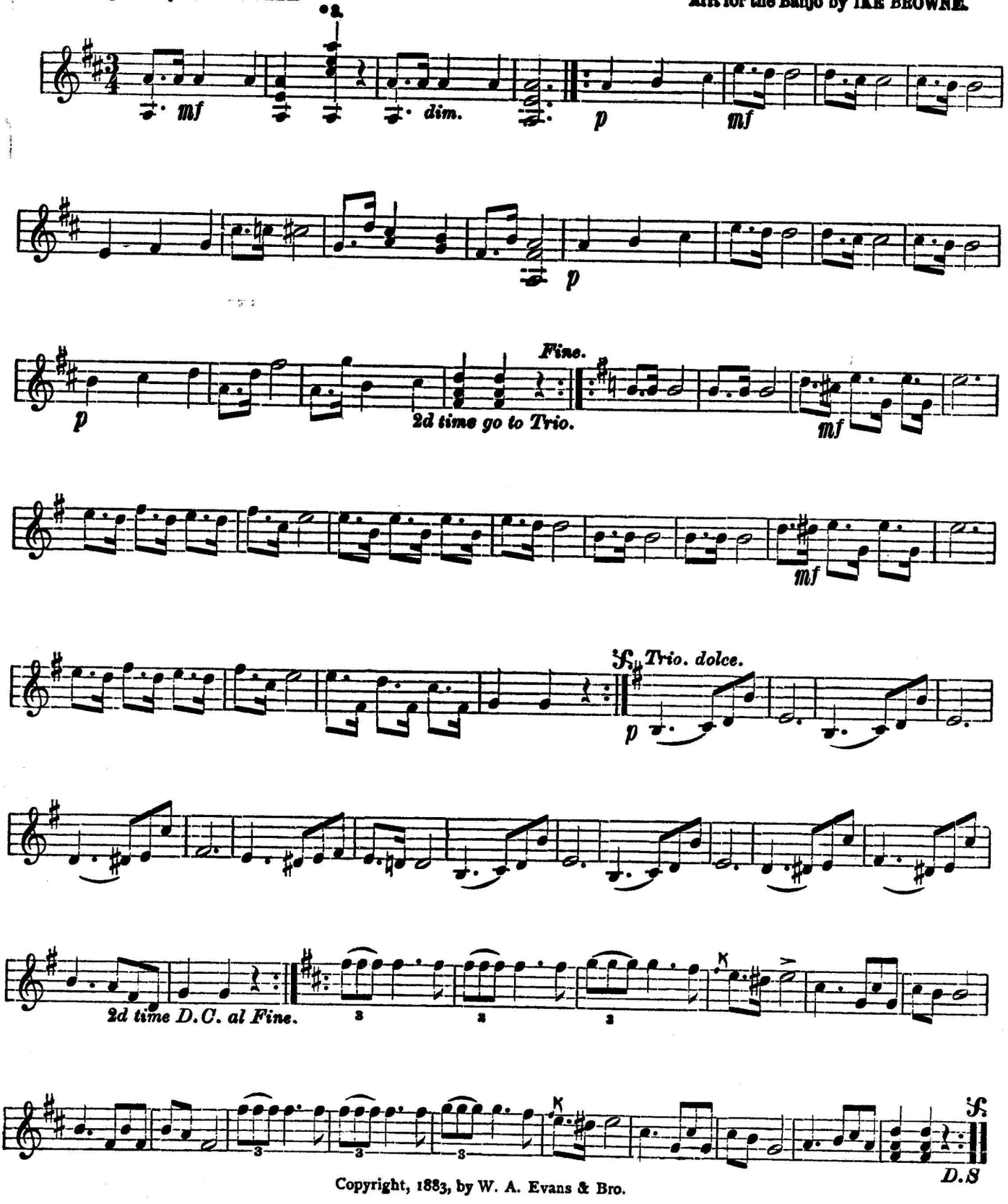
STARRY EYES POLKA REDOWA.

Composed by F. A. JEWELL. Arr. for the Banjo by IKE BROWNE.



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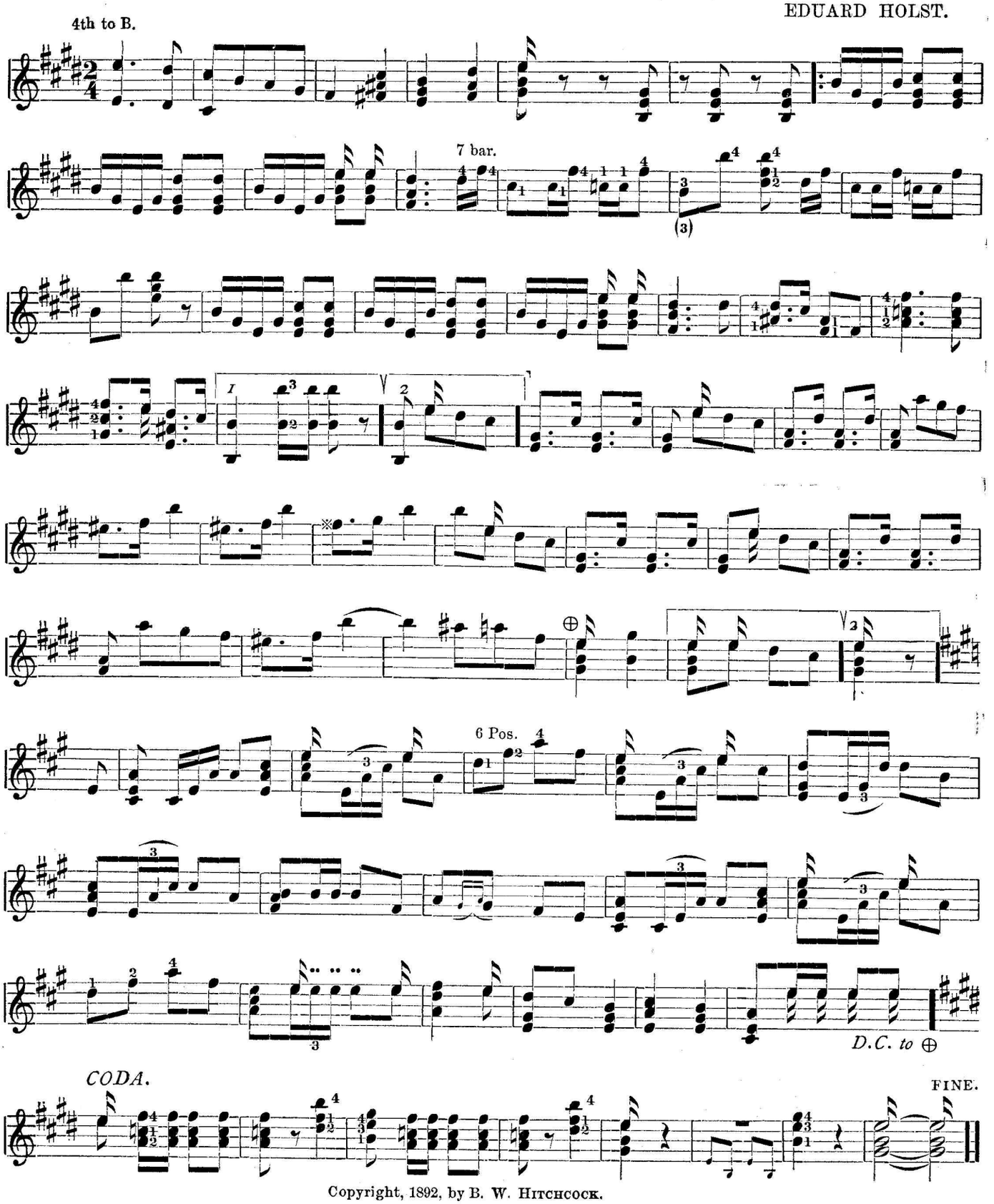
The Old Guard.

MARCH.

EDUARD HOLST.

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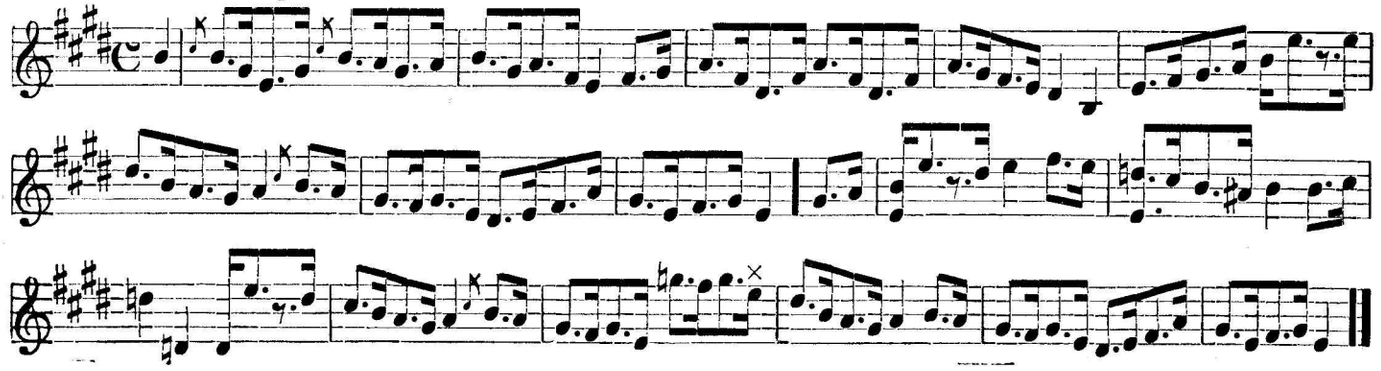
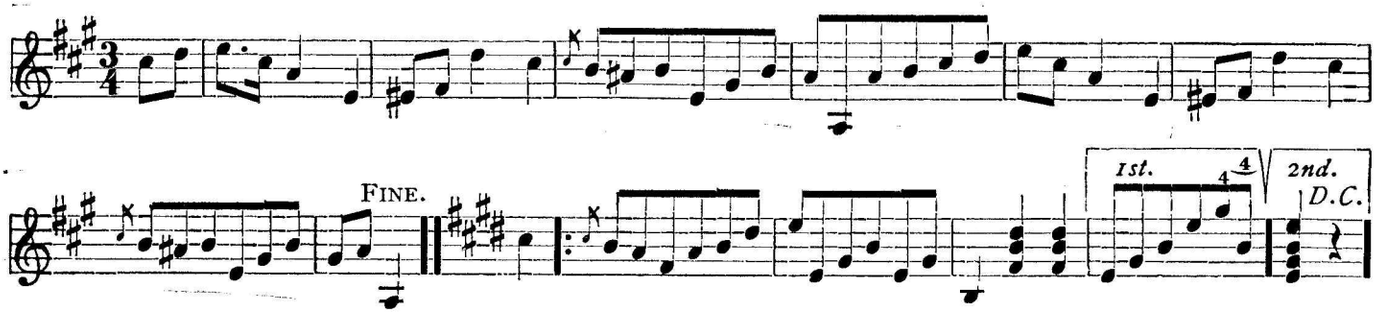
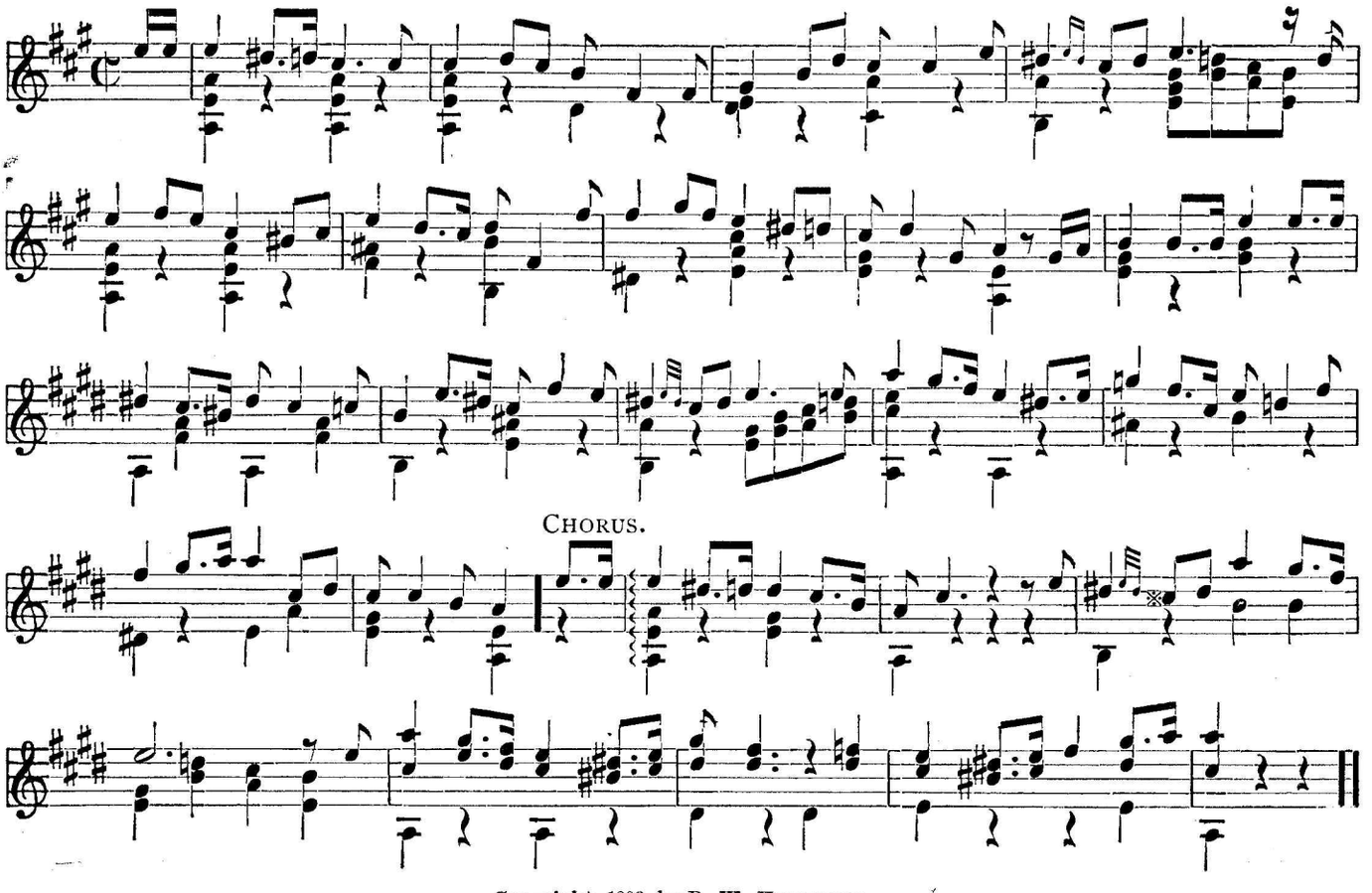
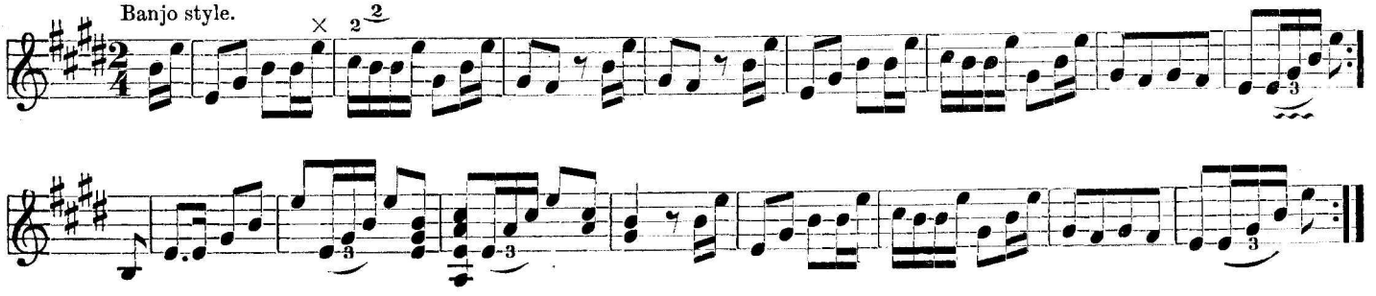
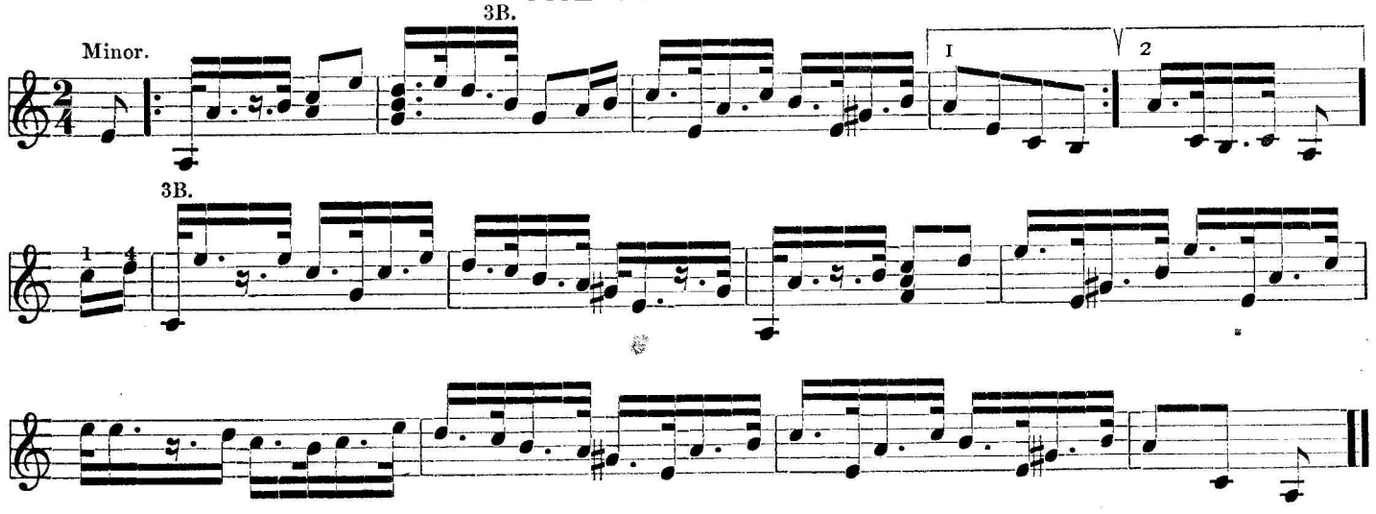
THE CUCKOO.

Tune the 4th string to B.

THE GEM WALTZ.

GOD BLESS THE BRIGHT GEM OF THE SEA.

FRANK C. WEBER.

Copyright, 1892, by B. W. Hitchcock.

THE PEANUT GAL.

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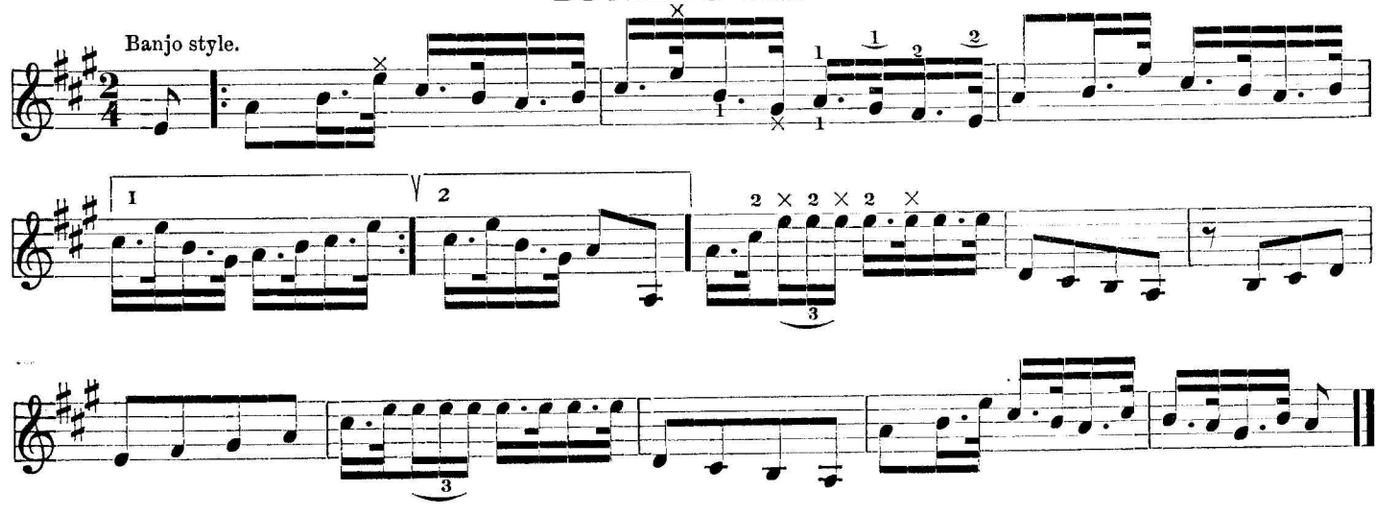
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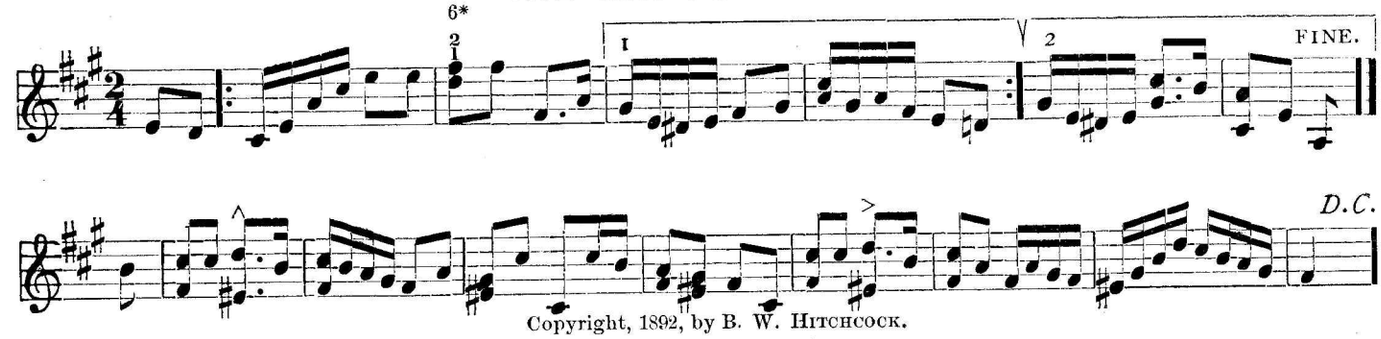
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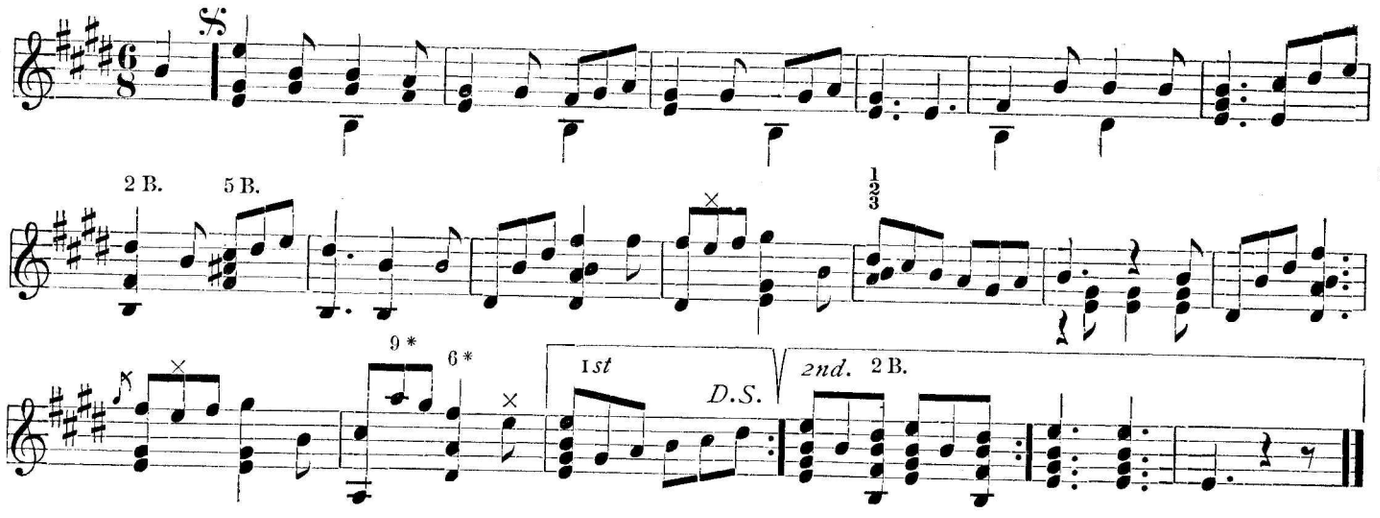
AIR FROM FILLE DE MADAM ANGOT.



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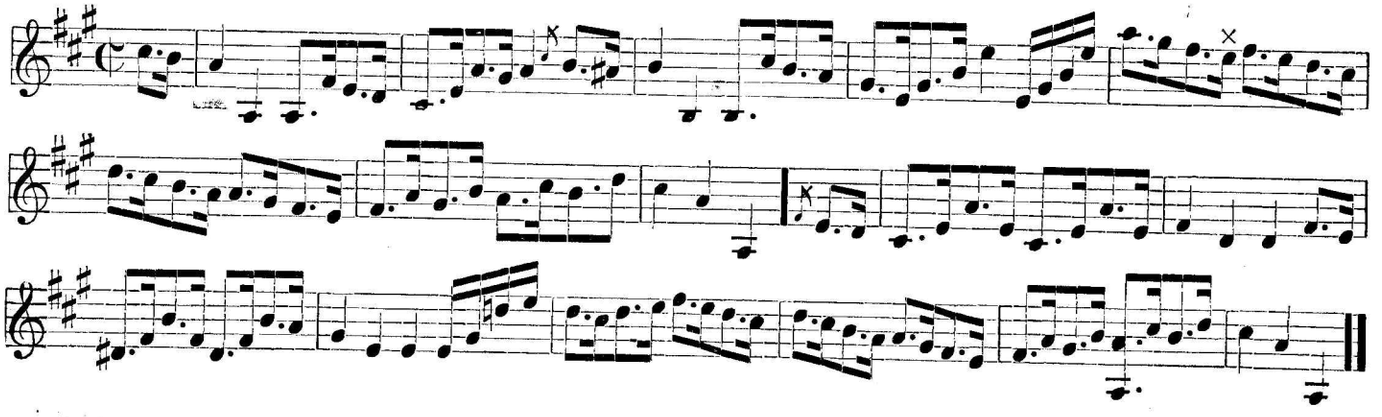
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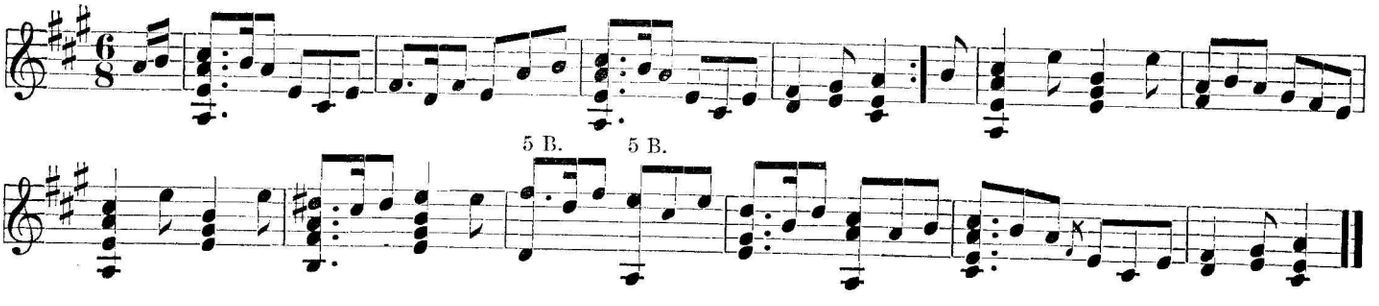

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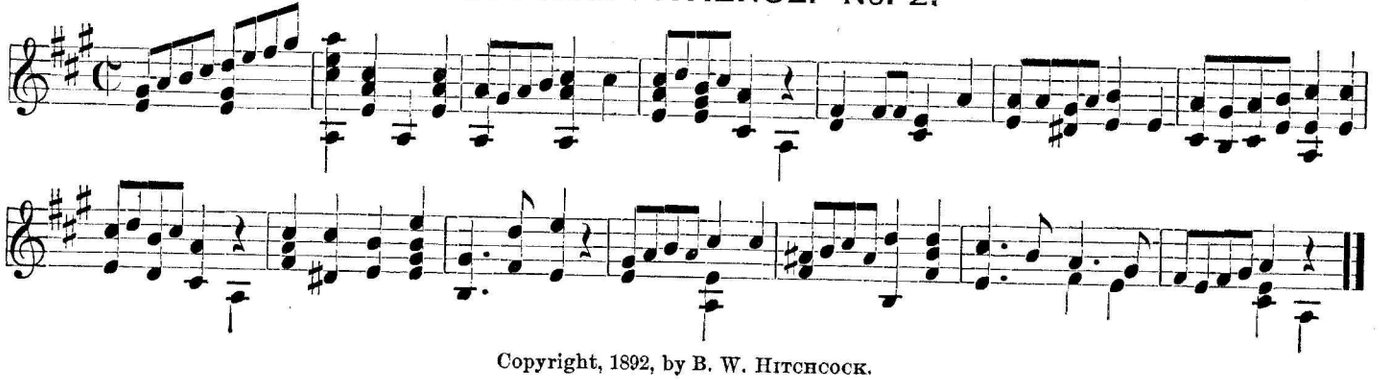
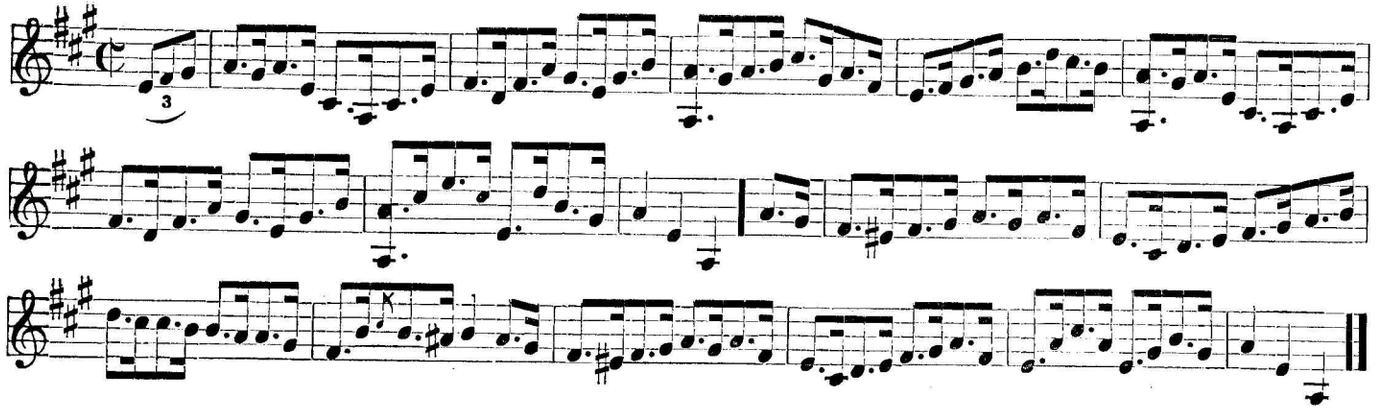
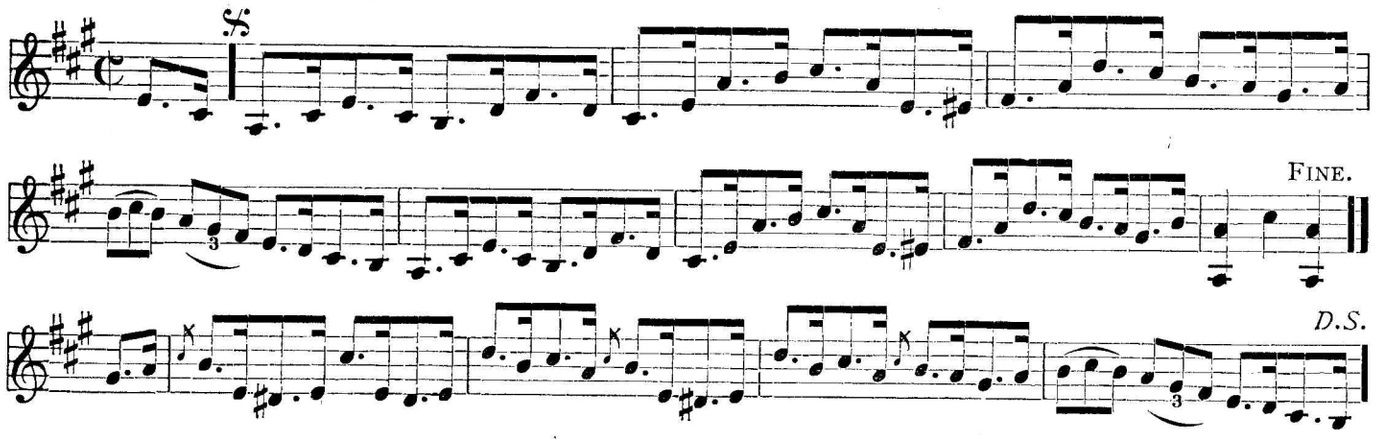
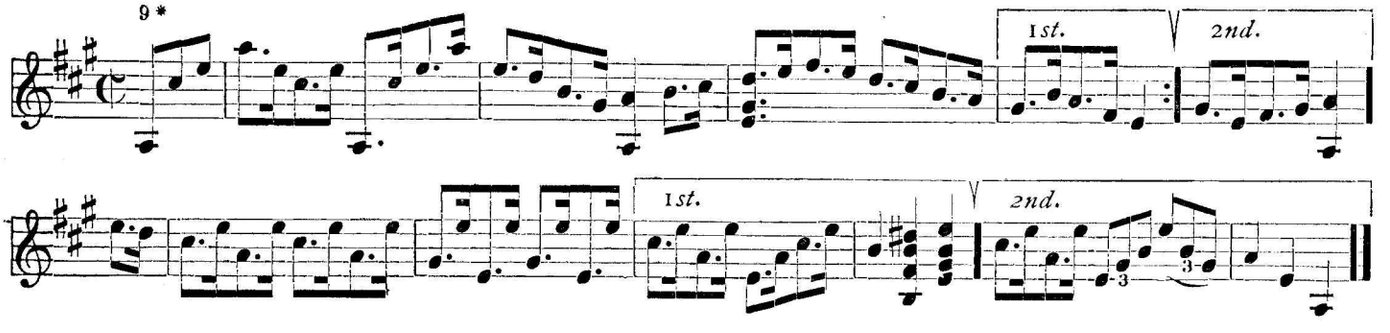
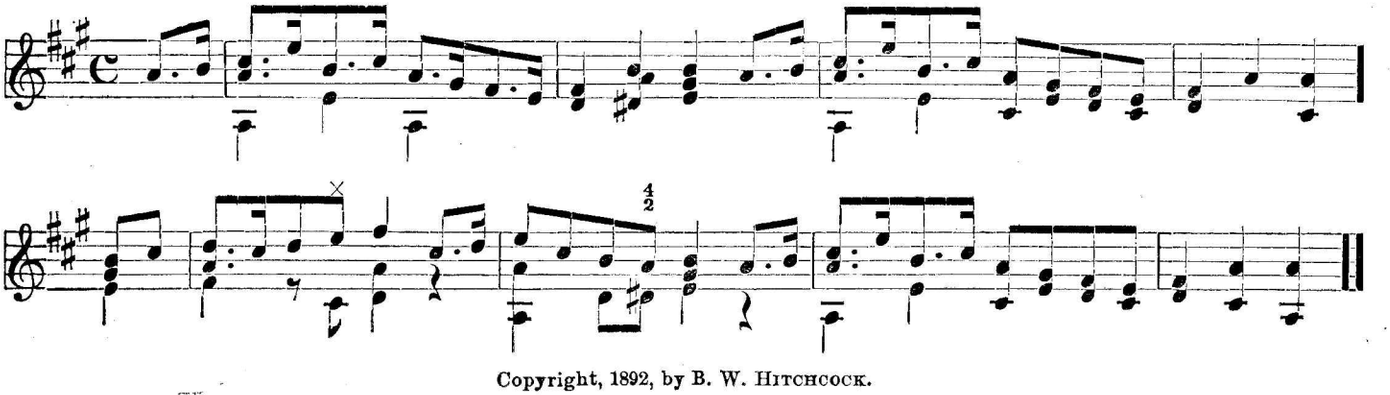

Copyright, 1892, by B. W. Hitchcock.

FRED WILSON'S CLOG.

STANDARD CLOG.

DICK SAND'S CLOG.



KELVIN GROVE.

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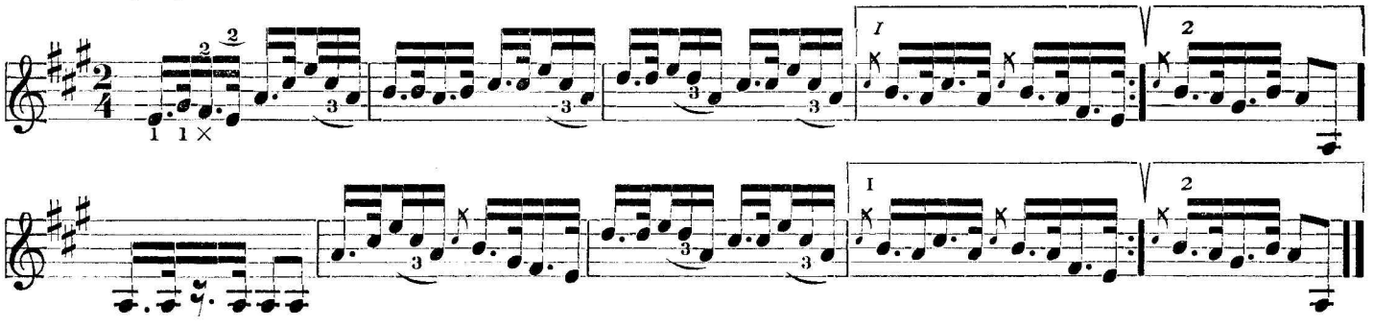
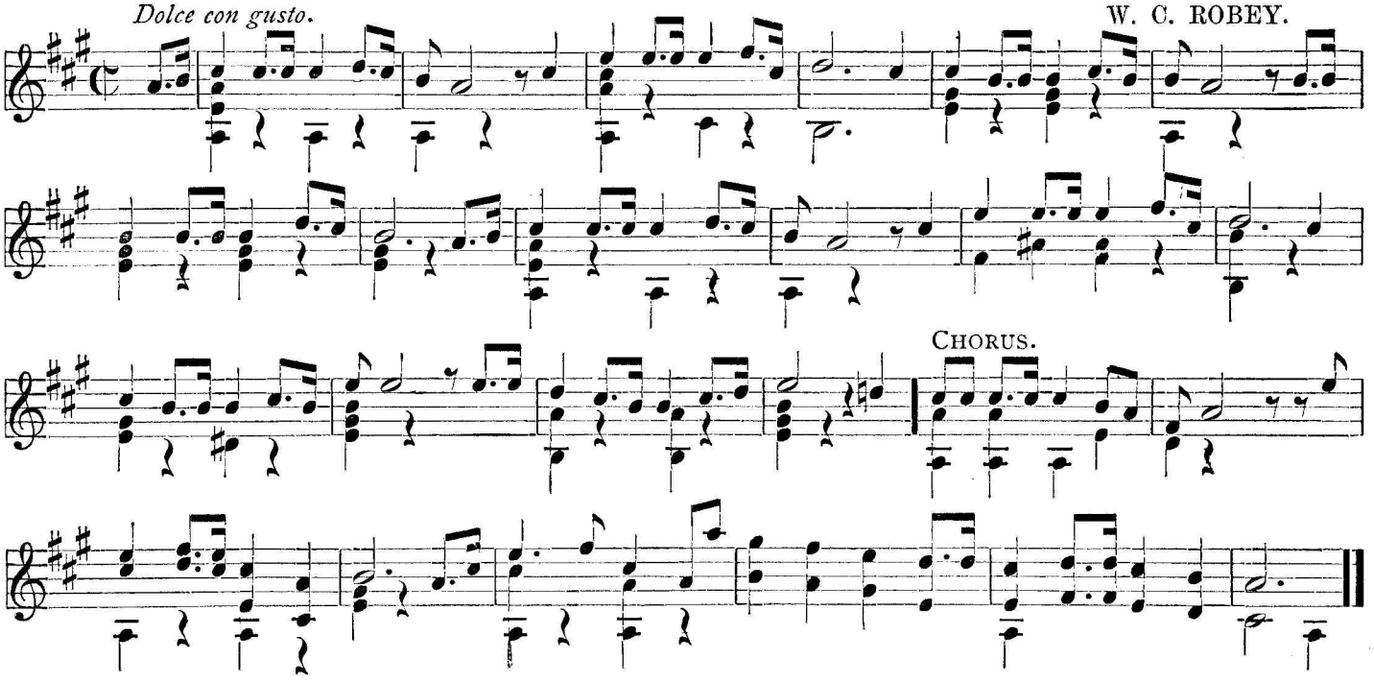
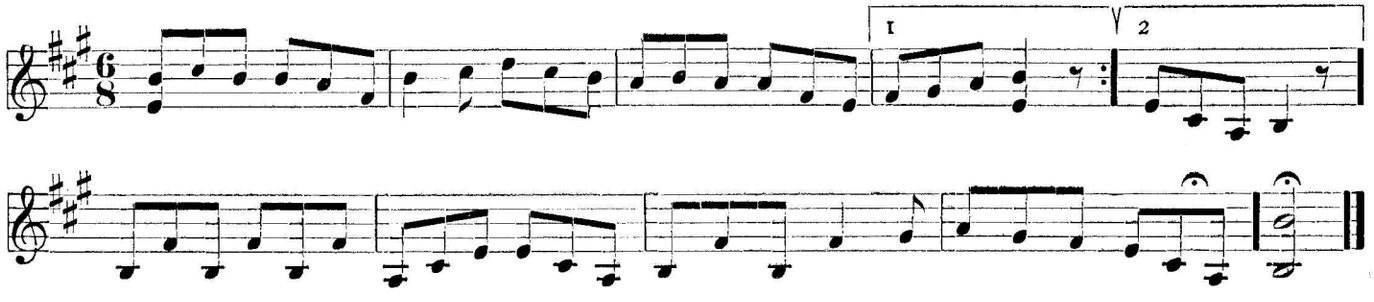
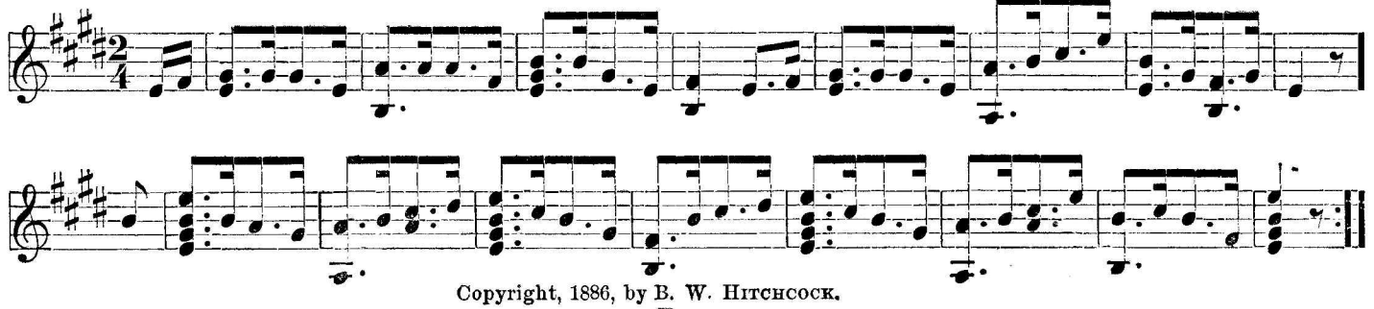
BRIGHTON JIG.

Banjo style.

MY HEART IS WHERE THE SMAMROCK GROWS.

Dolce con gusto. W. C. ROBEY.

PADDY Mc FAD.



NO LUCK ABOUT THE HOUSE.

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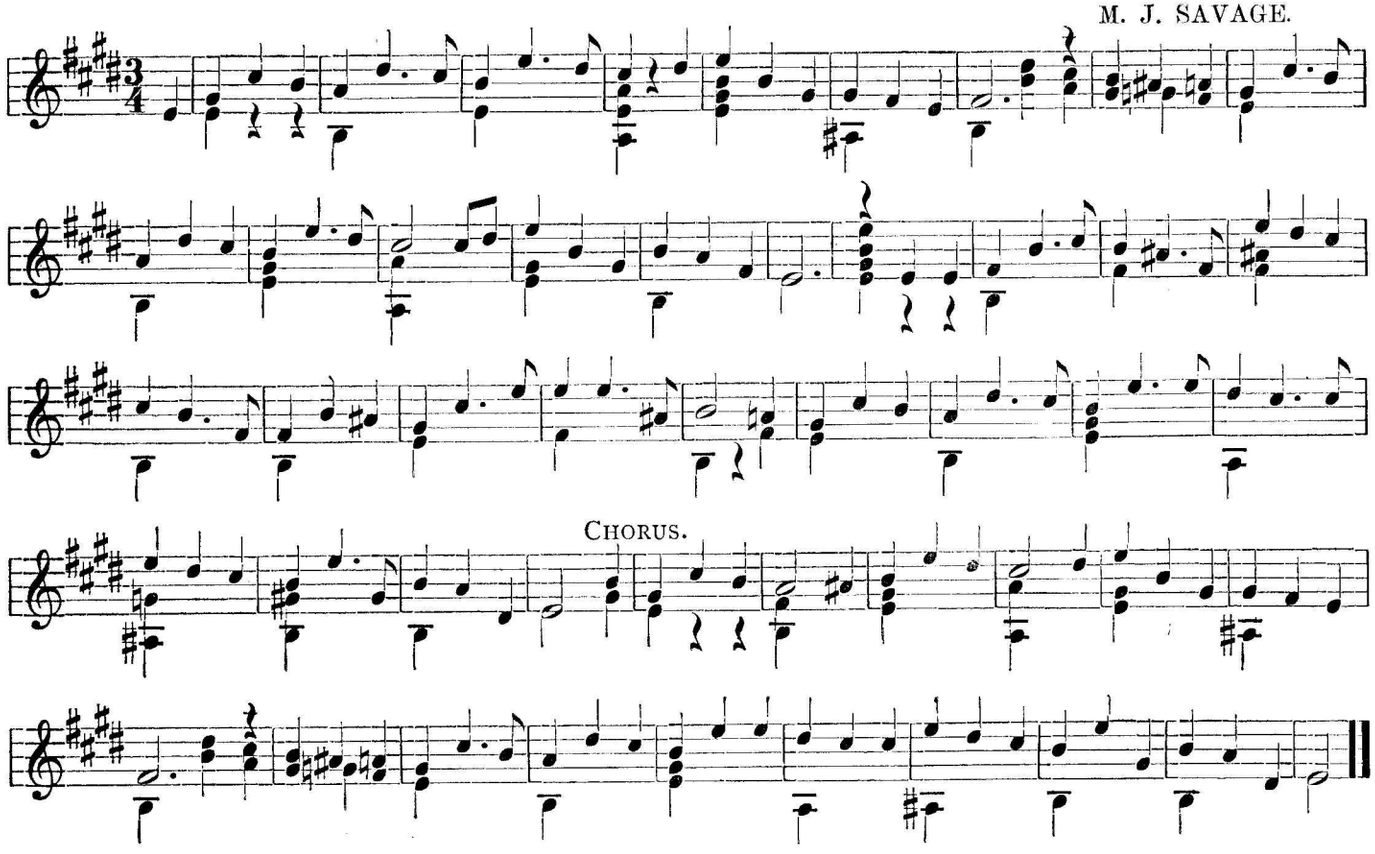
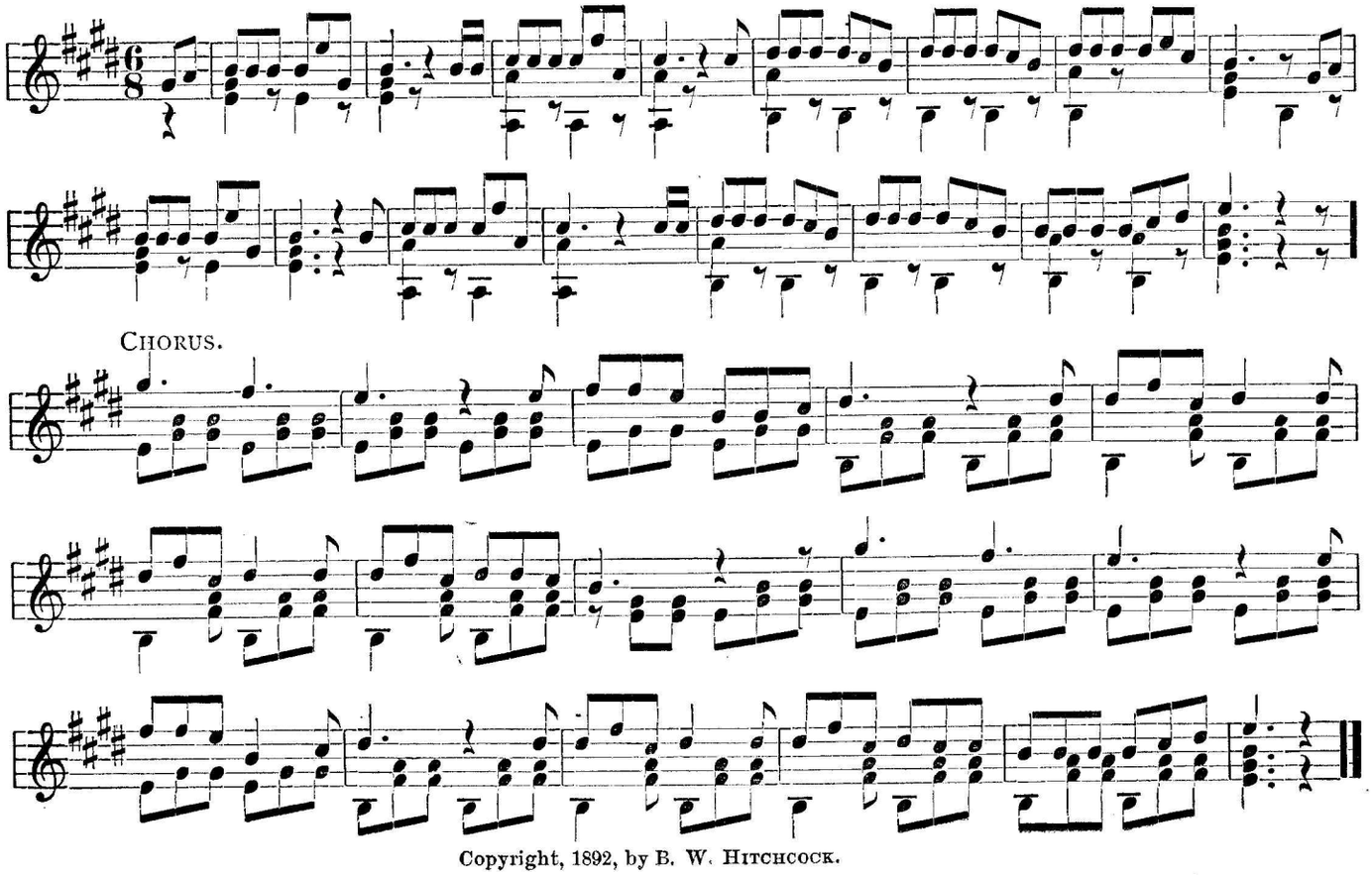
AN IRISH FIAR DAY.

M. J. SAVAGE.

DUDE! DUDE! DUDE!

CHARLES D. CRANDALL.

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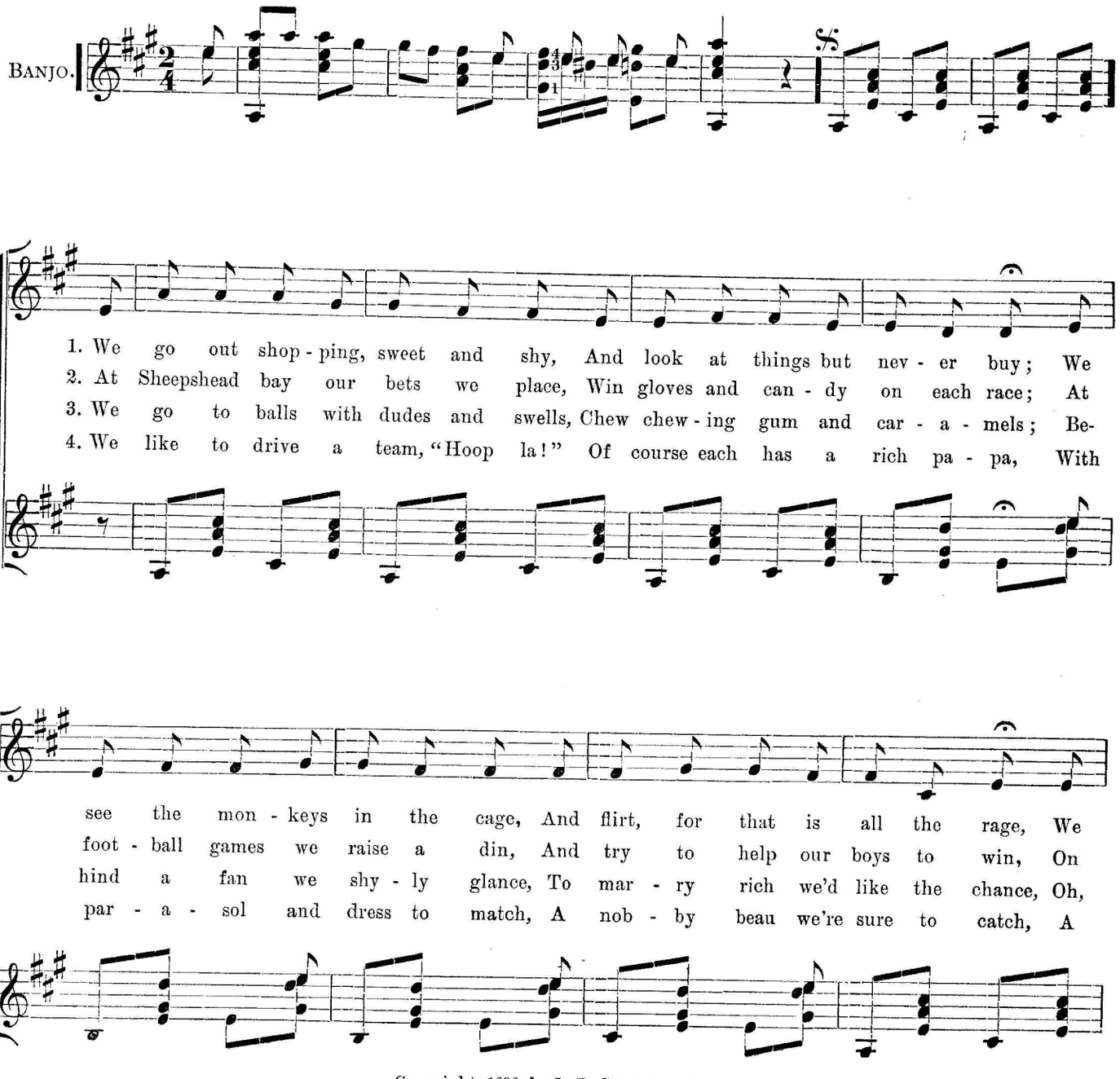
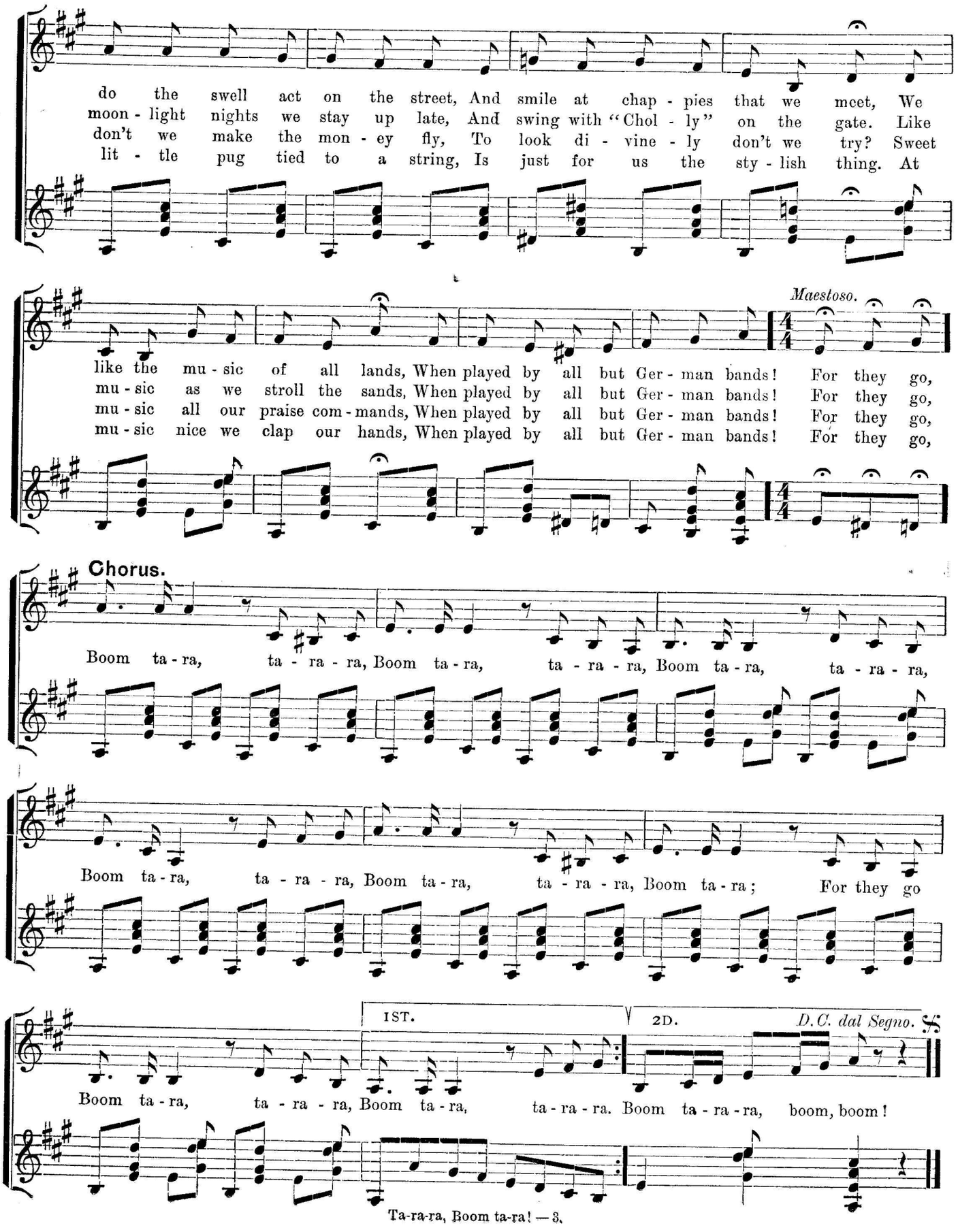
TA-RA-RA-BOOM TA-RA!

SONG AND CHORUS.

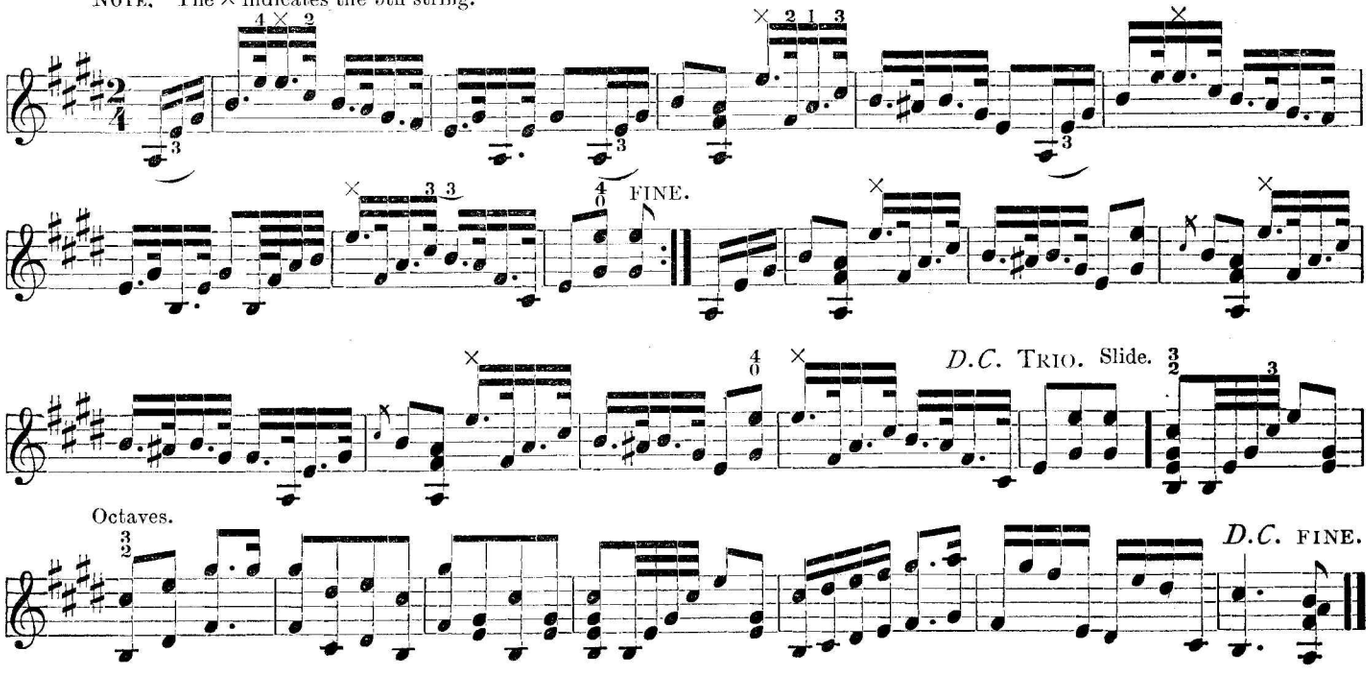
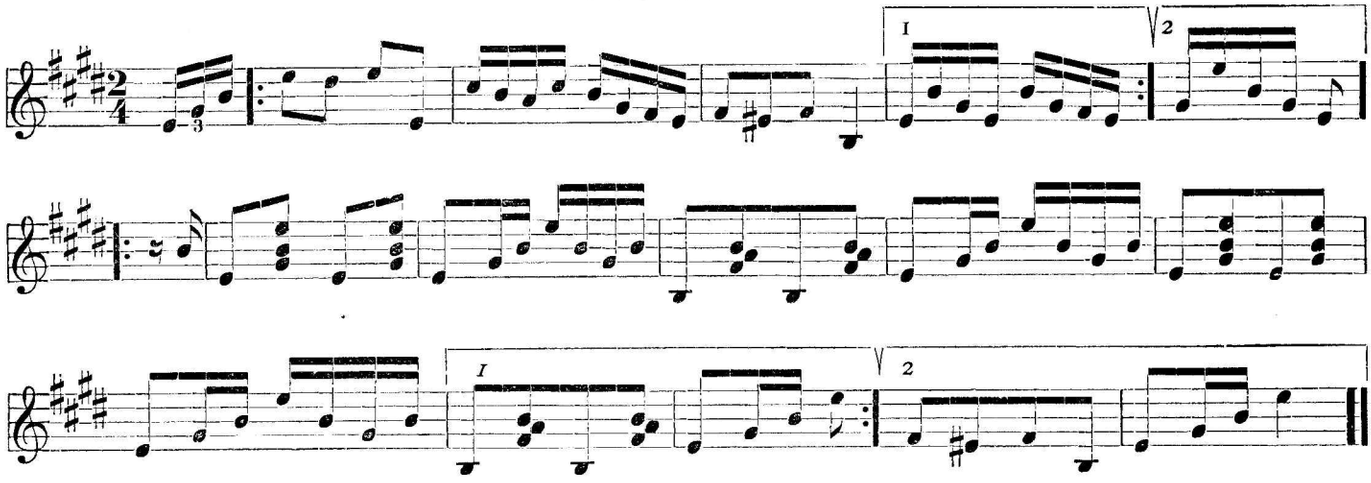
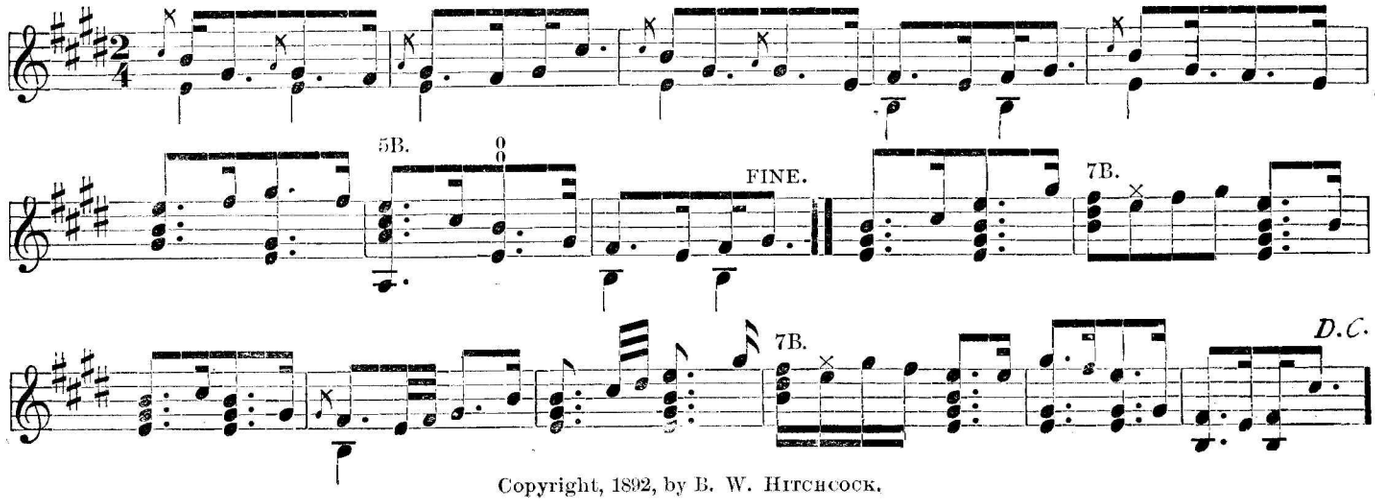
Arranged for Banjo by G. L. LANSING.

By A. SPENCER.

BANJO.
1. We go out shop - ping, sweet and shy, And look at things but nev - er buy; We
2. At Sheepshead bay our bets we place, Win gloves and can - dy on each race; At
3. We go to balls with dudes and swells, Chew chew - ing gum and car - a - mels; Be-
4. We like to drive a team, "Hoop la!" Of course each has a rich pa - pa, With
see the mon - keys in the cage, And flirt, for that is all the rage, We
foot - ball games we raise a din, And try to help our boys to win, On
hind a fan we shy - ly glance, To mar - ry rich we'd like the chance, Oh,
par - a - sol and dress to match, A nob - by beau we're sure to catch, A

Copyright, 1892, by L. B. GATCOMB CO.

do the swell act on the street, And smile at chap - pies that we meet, We
moon - light nights we stay up late, And swing with "Chol - ly" on the gate. Like
don't we make the mon - ey fly, To look di - vine - ly don't we try? Sweet
lit - tle pug tied to a string, Is just for us the sty - lish thing. At
Maestoso.
like the mu - sic of all lands, When played by all but Ger - man bands! For they go,
mu - sic as we stroll the sands, When played by all but Ger - man bands! For they go,
mu - sic all our praise com - mands, When played by all but Ger - man bands! For they go,
mu - sic nice we clap our hands, When played by all but Ger - man bands! For they go,
Chorus.
Boom ta - ra, ta - ra - ra, Boom ta - ra, ta - ra - ra, Boom ta - ra, ta - ra - ra,
Boom ta - ra, ta - ra - ra, Boom ta - ra, ta - ra - ra, Boom ta - ra; For they go
1ST.
2D.
D.C. dal Segno.
Boom ta - ra, ta - ra - ra, Boom ta - ra, ta - ra - ra. Boom ta - ra - ra, boom, boom!

Ta-ra-ra, Boom ta-ra! — 3.

BAND POLKA.

Tune 4th String to B. Tune 5th String to D♯
Read as in the regular tuning.
NOTE. The × indicates the 5th string.

BOSTON JIG.

ROY'S WIFE OF ALDIVALLOCH.

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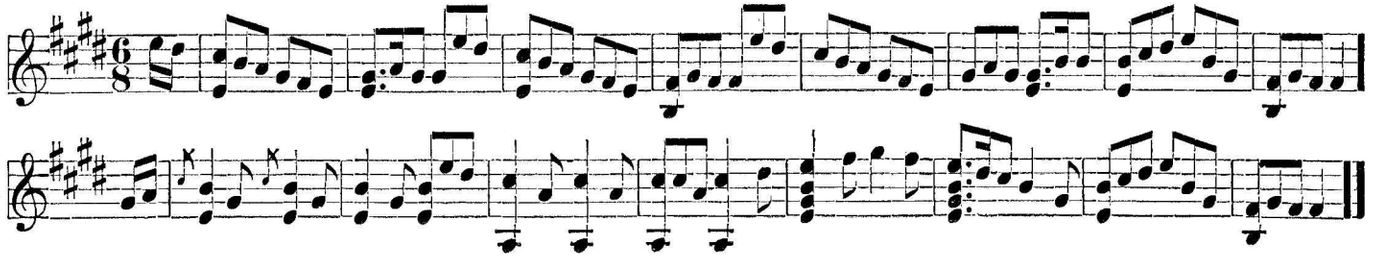
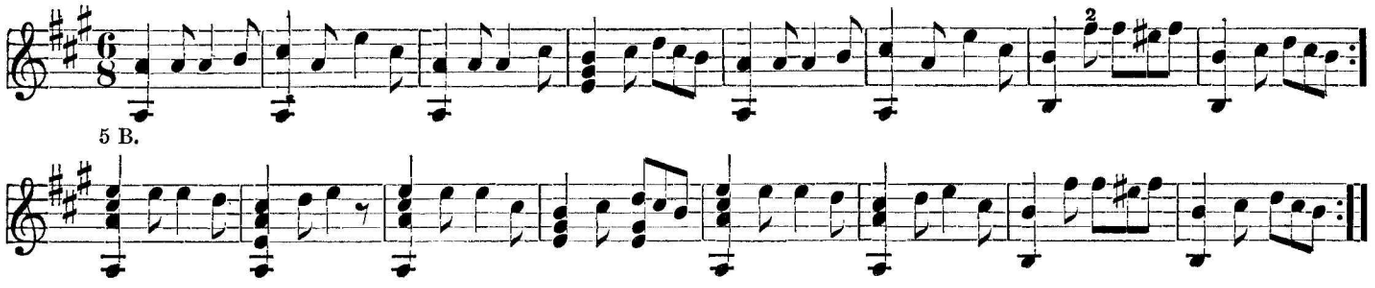
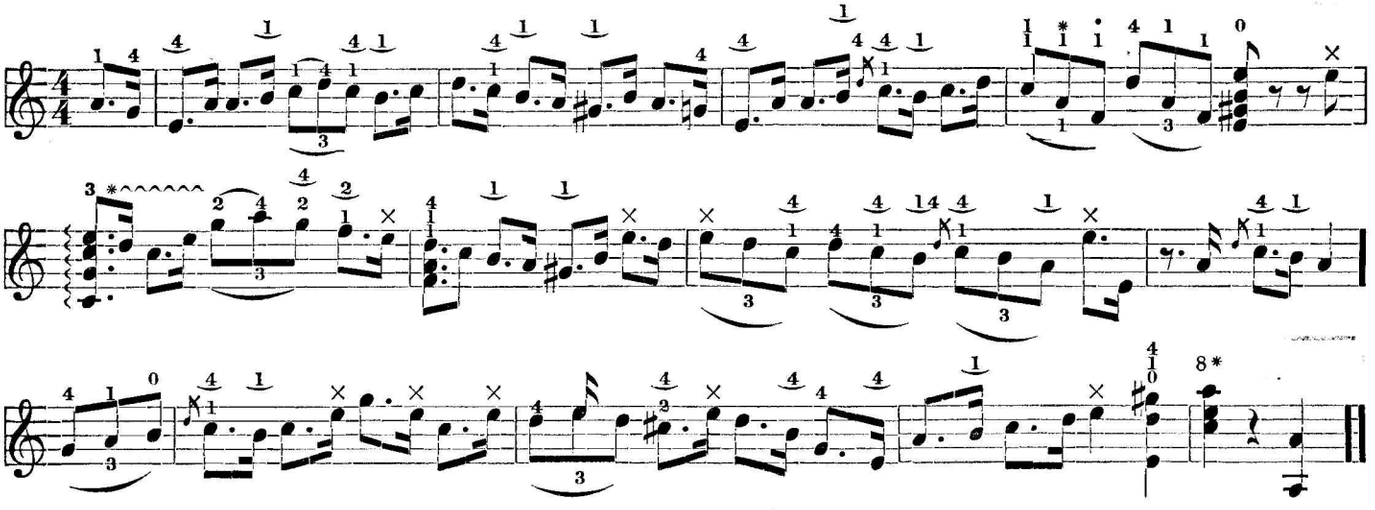
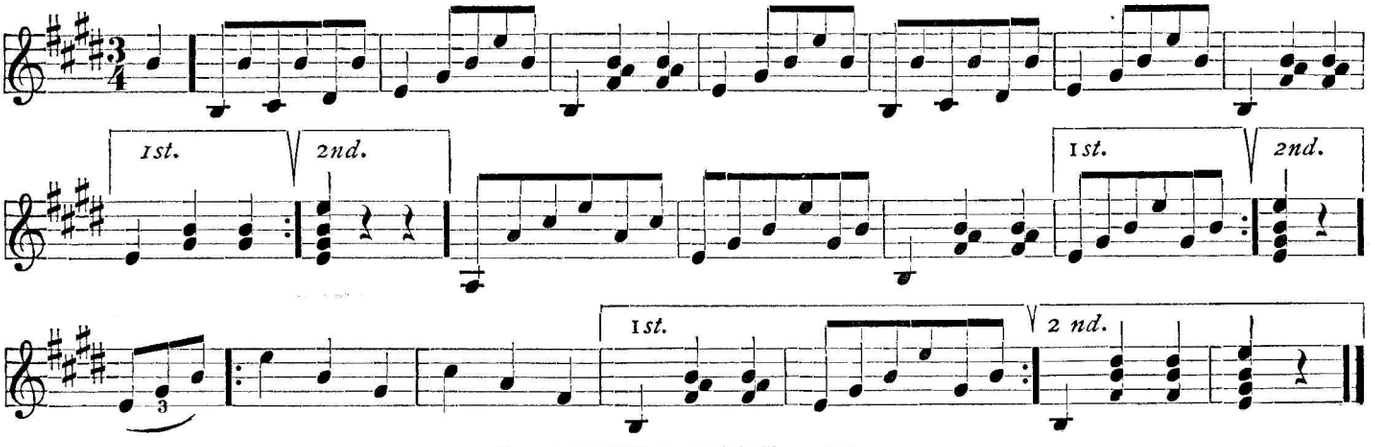
GARRY OWEN. Irish Jig.

NORAH CREINA. Irish Jig.

JOHN ANDERSON MY JOE, JIG.



DAISY WALTZ.



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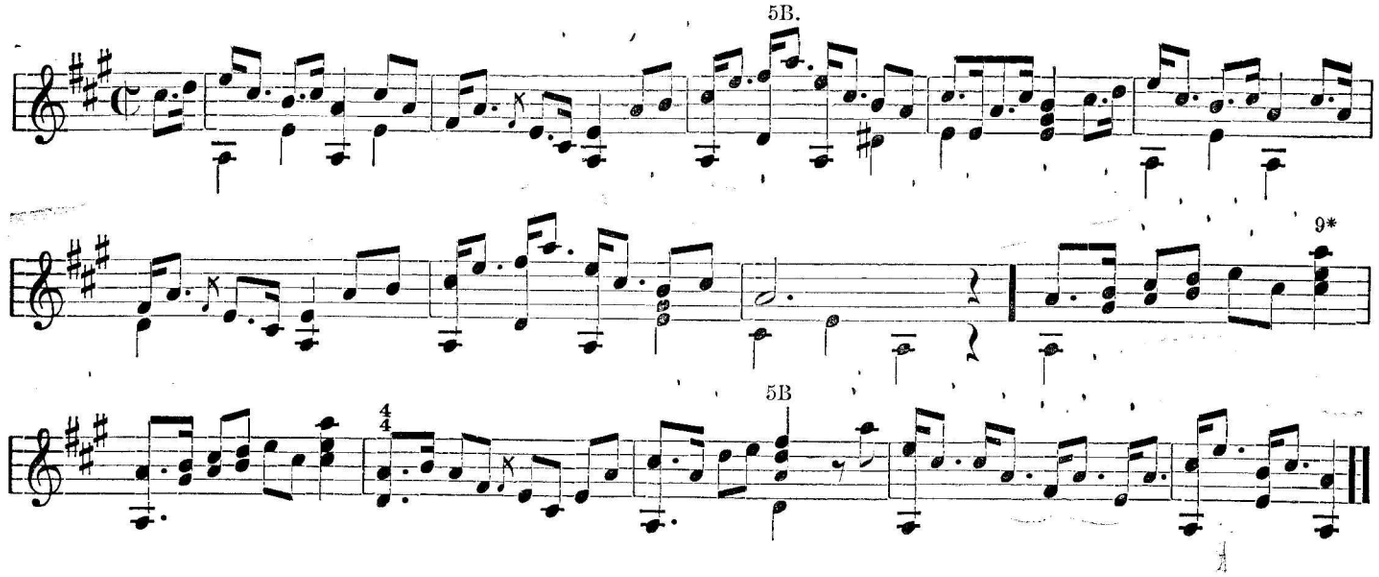
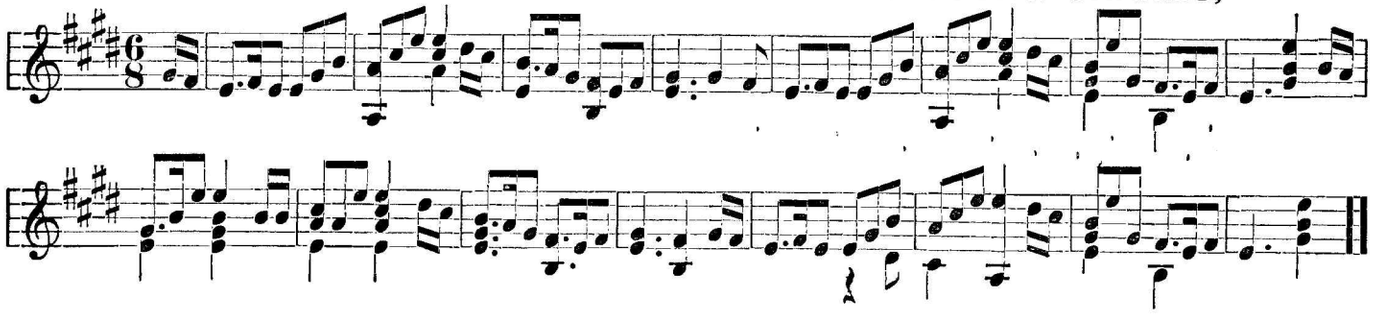
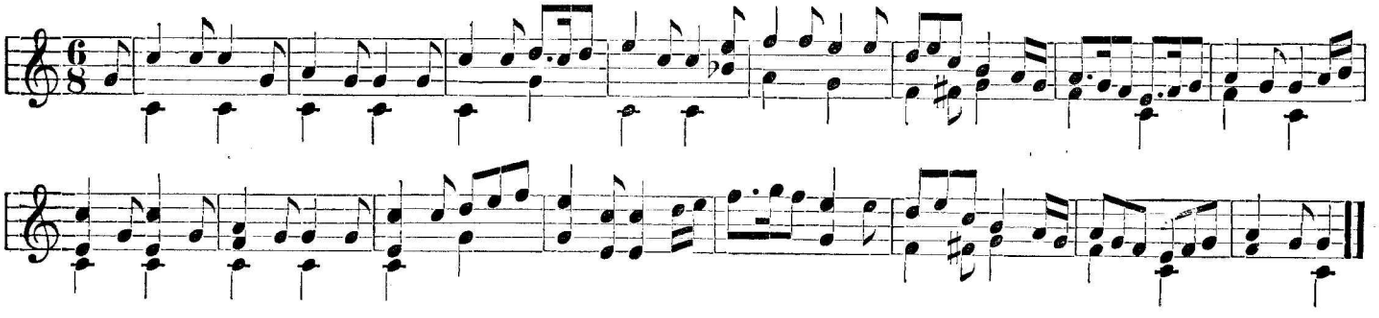
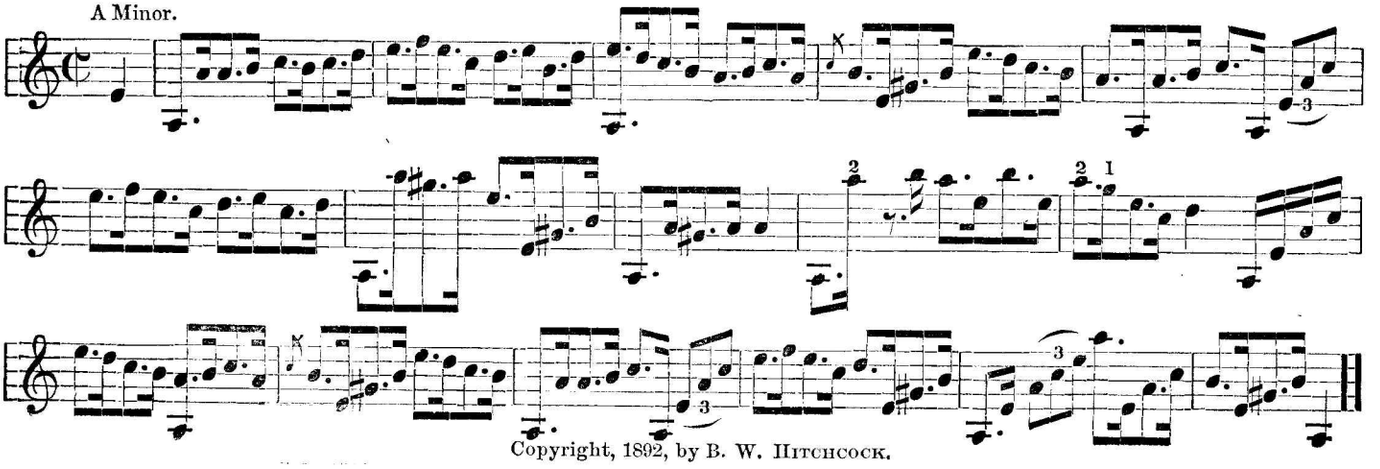
EDINBURGH TOWN.

BELIEVE ME OF ALL THOSE ENDEARING YOUNG CHARMS,

THE YOUNG MAY MOON.

GILROY'S HORNPIPE.

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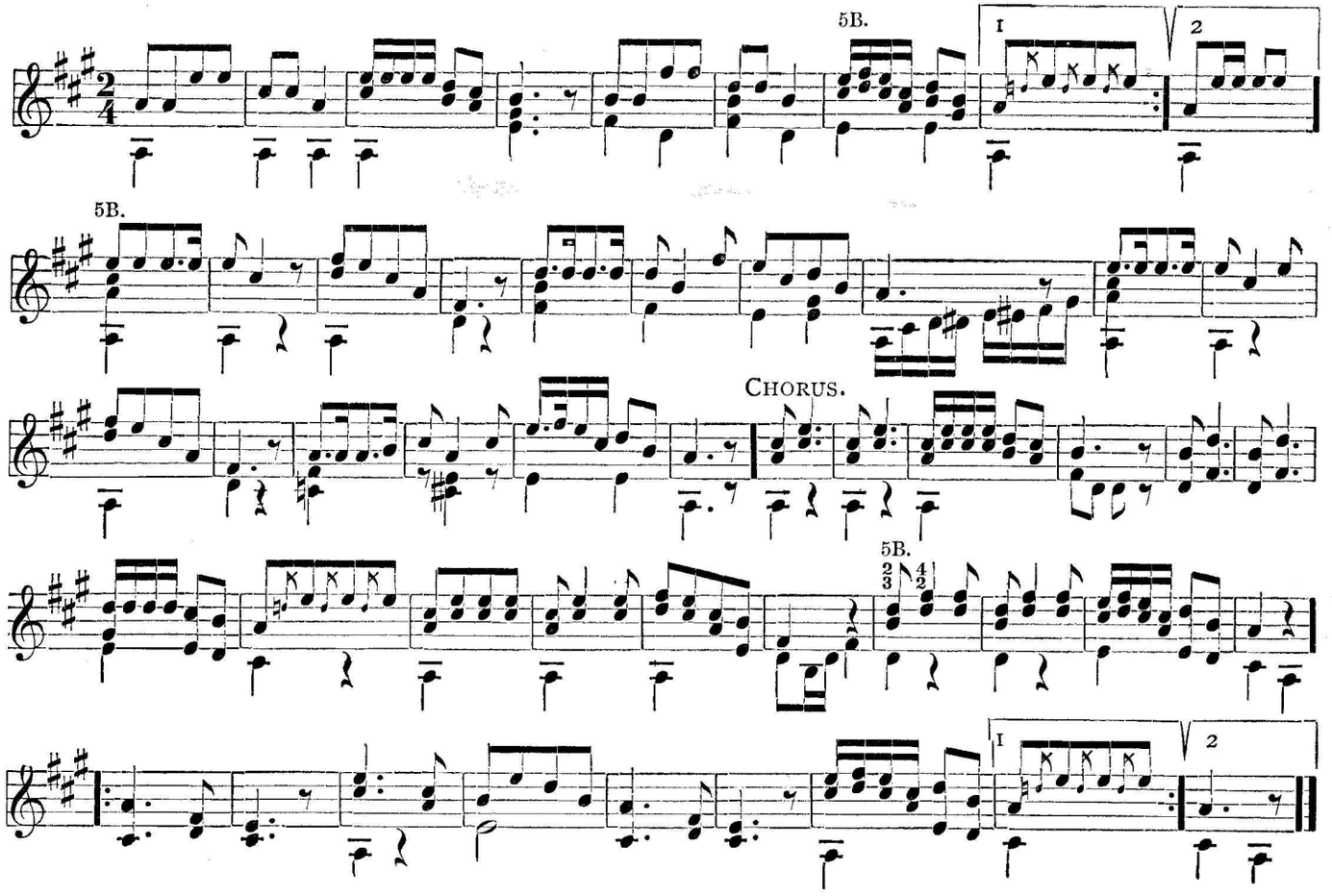
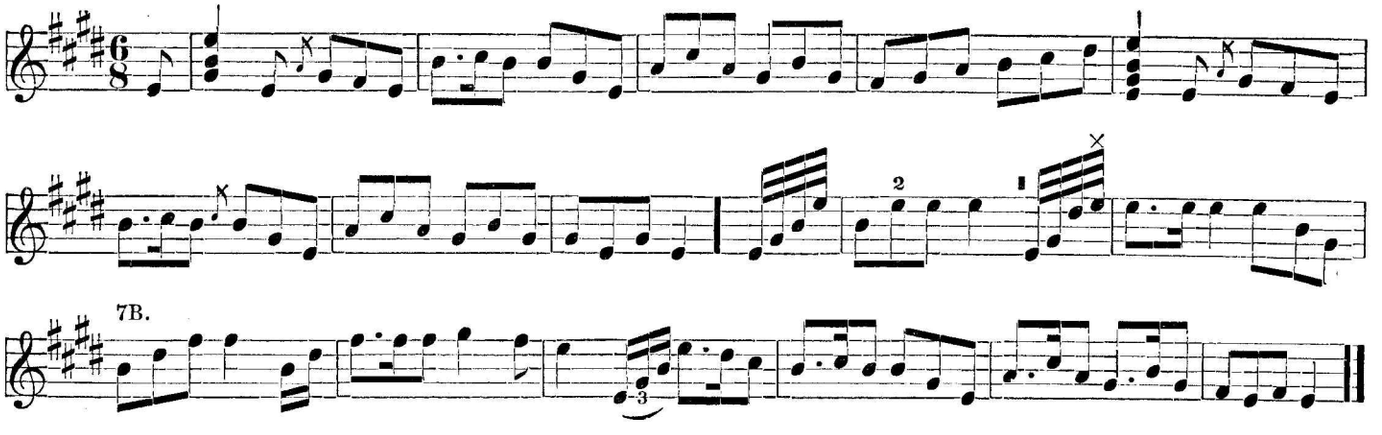
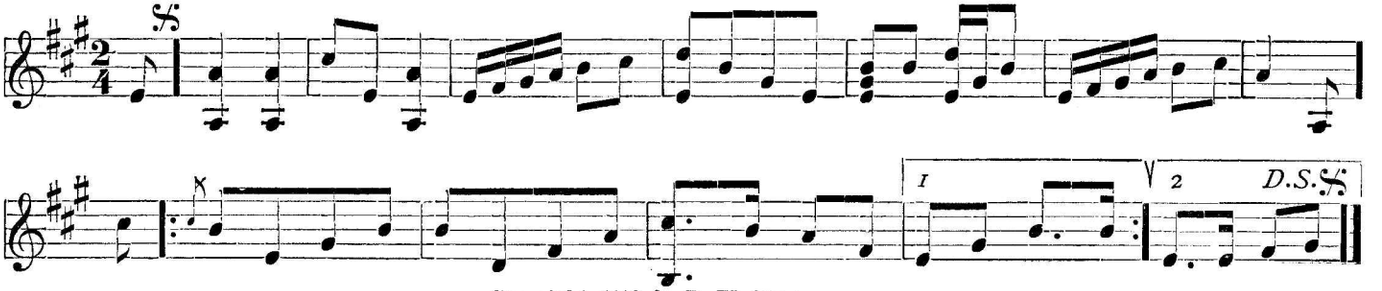
MEET ME AT THE GOLDEN GATE.

NED STRAIGHT.

LARRY O'GAFF.

SING, DARKIES, SING.

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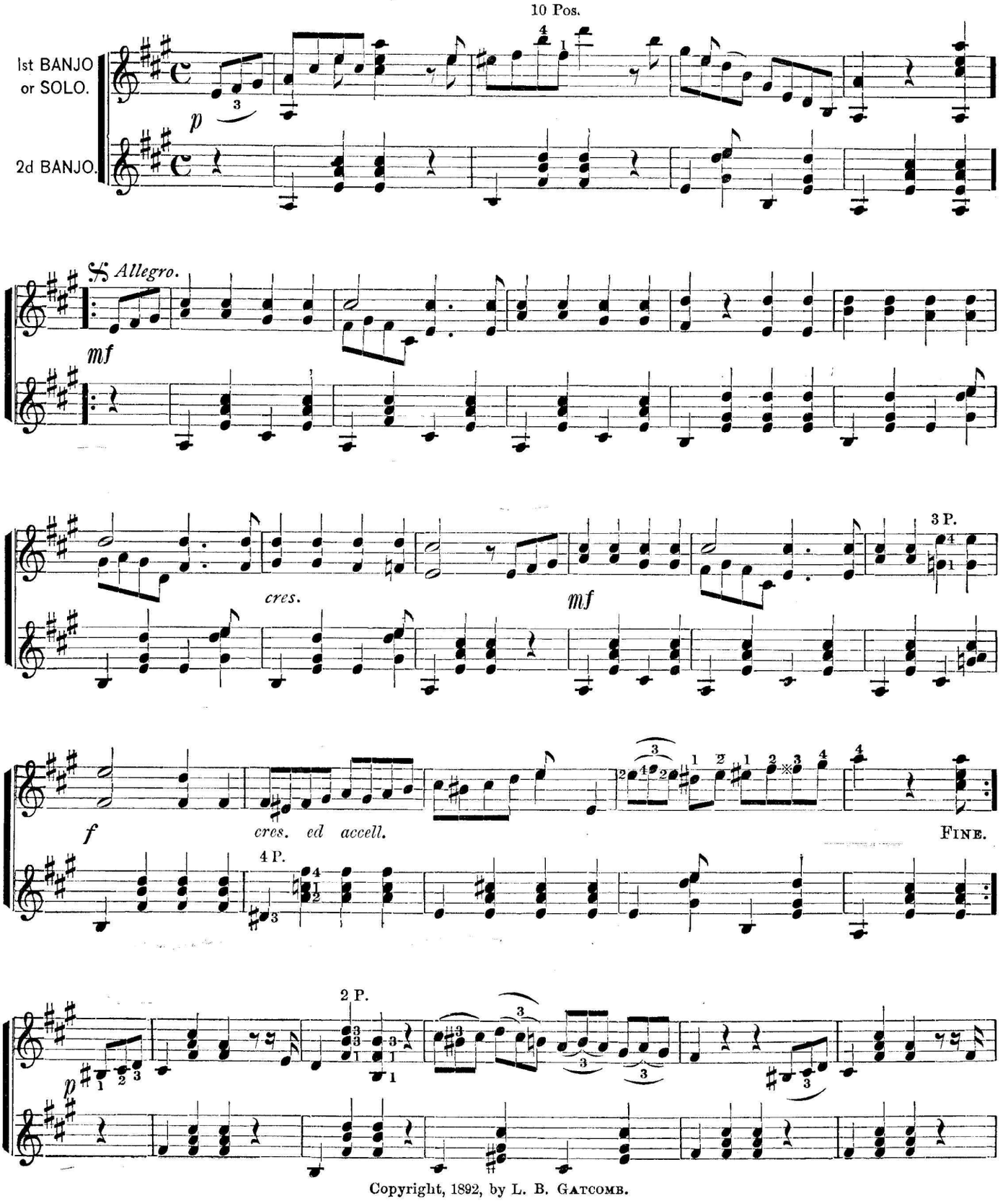
THE VIRGINIA ROCKAWAY.

By F. H. LINCOLN. **Arr. by C. L. LANSING.**

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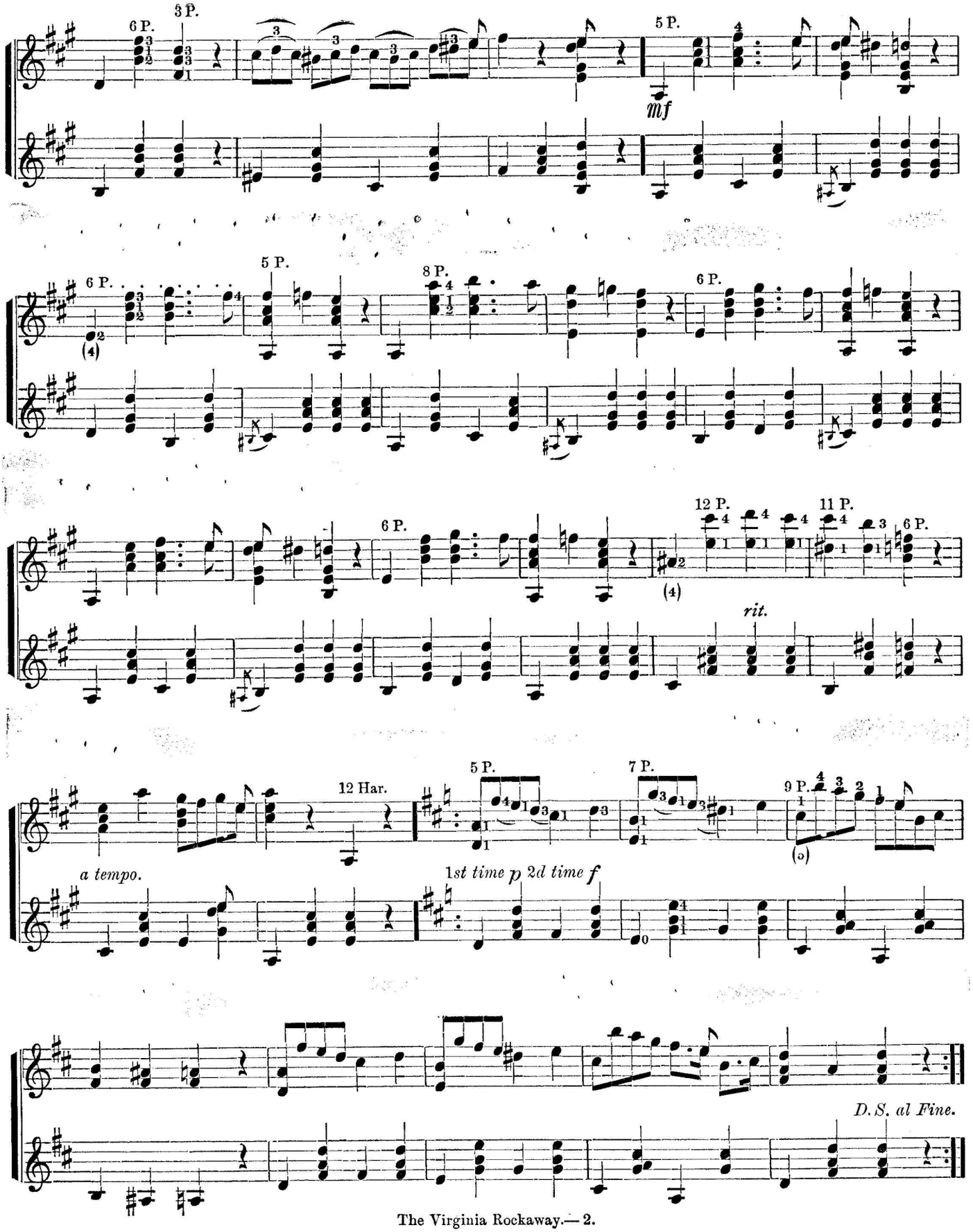
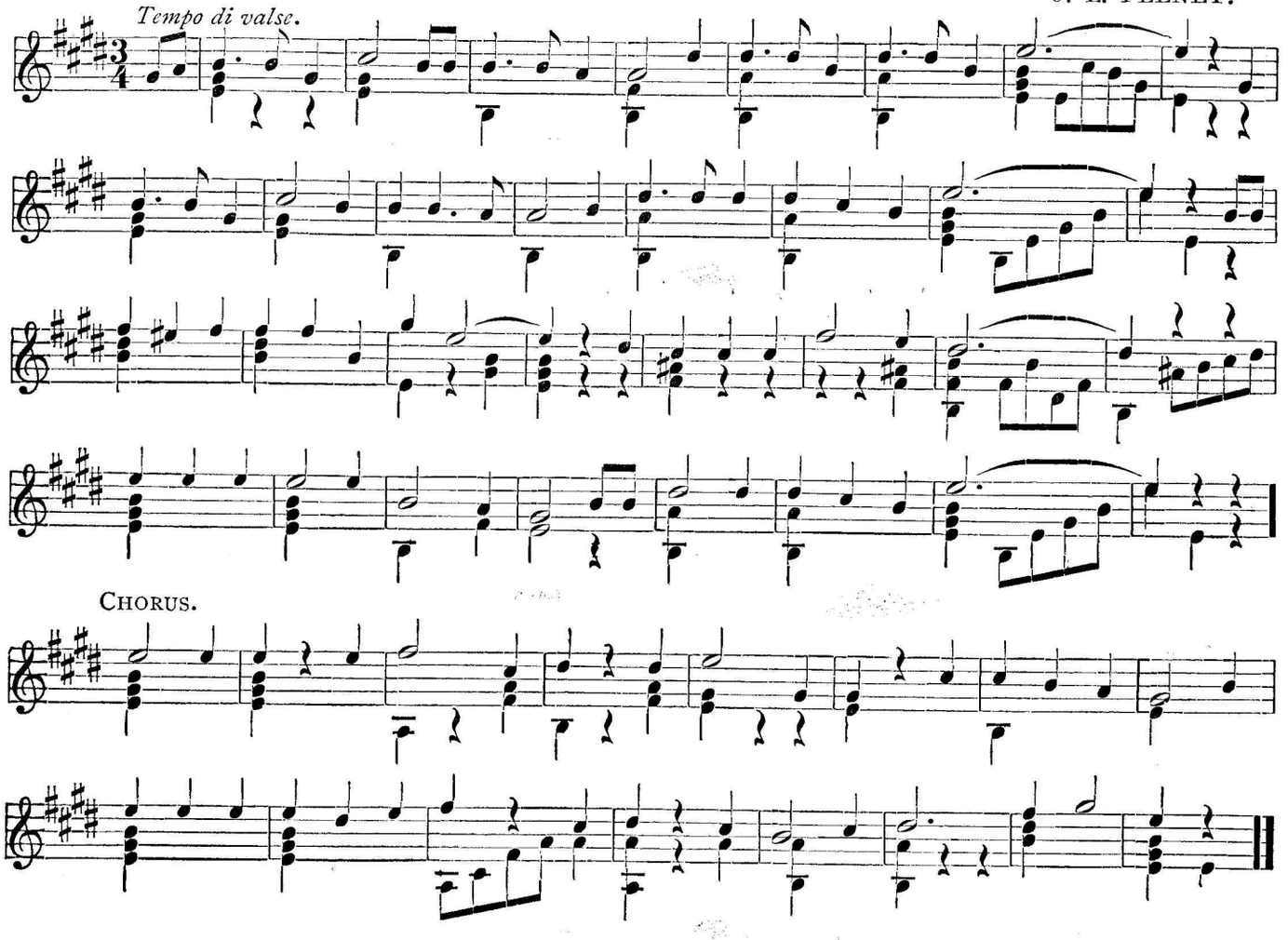
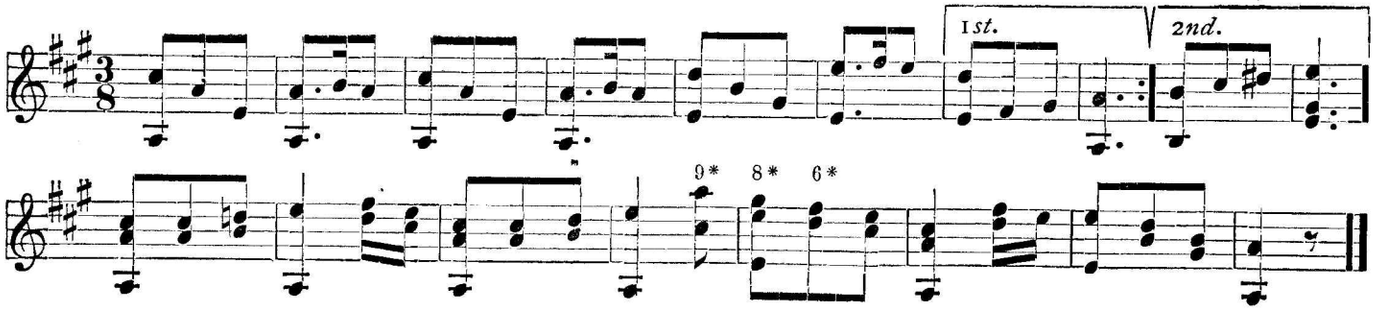
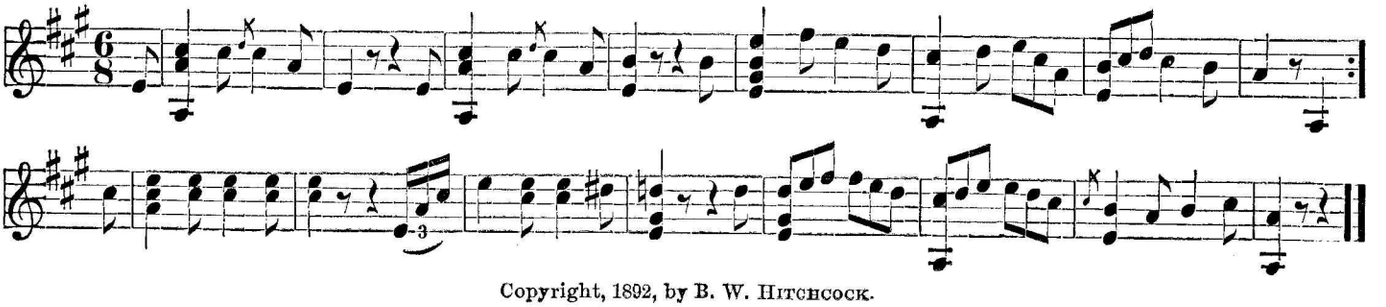

6 P.
3 P.
5 P.
mf
6 P.
5 P.
8 P.
6 P.
6 P.
12 P.
11 P.
6 P.
rit.
12 Har.
5 P.
7 P.
9 P.
a tempo.
1st time p 2d time f
D.S. al Fine.

NOBBY JOE.

J. L. FEENEY.

AIR FROM TROVATORE.



AIR FROM PATIENCE. No. 1.

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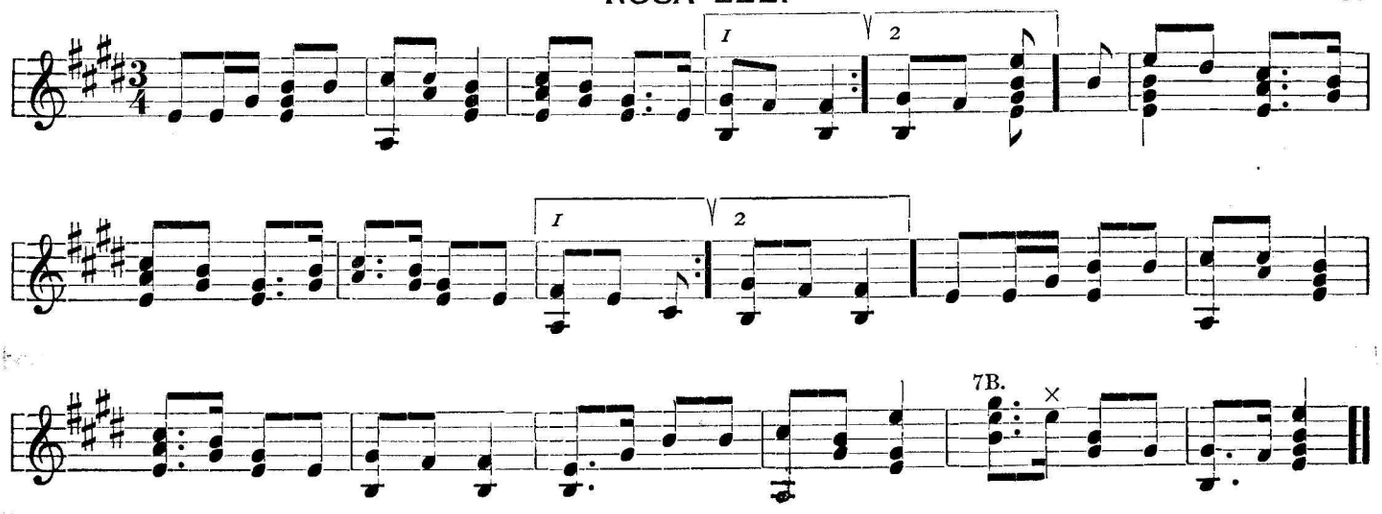
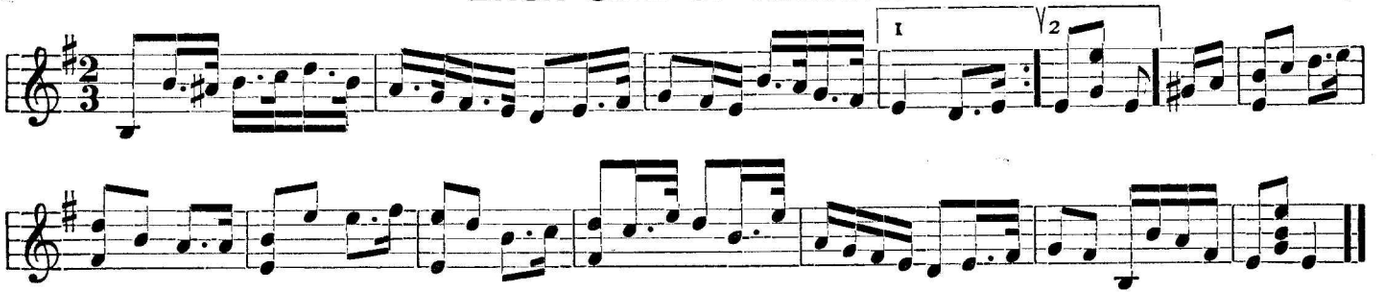
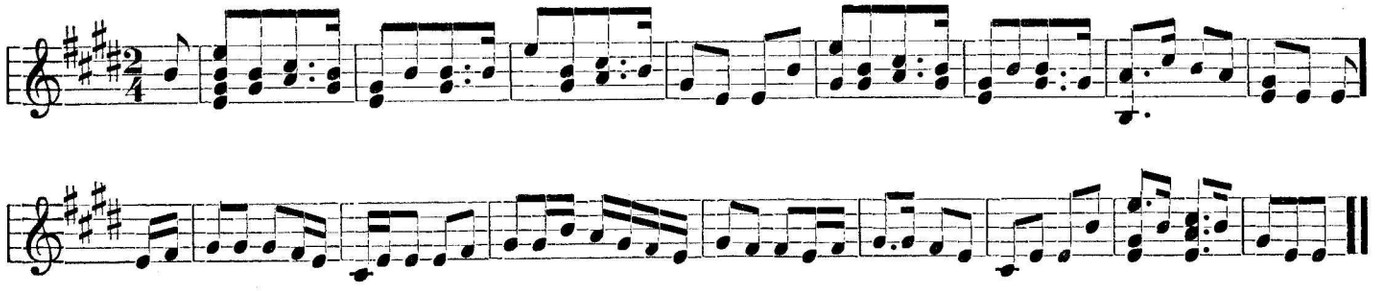
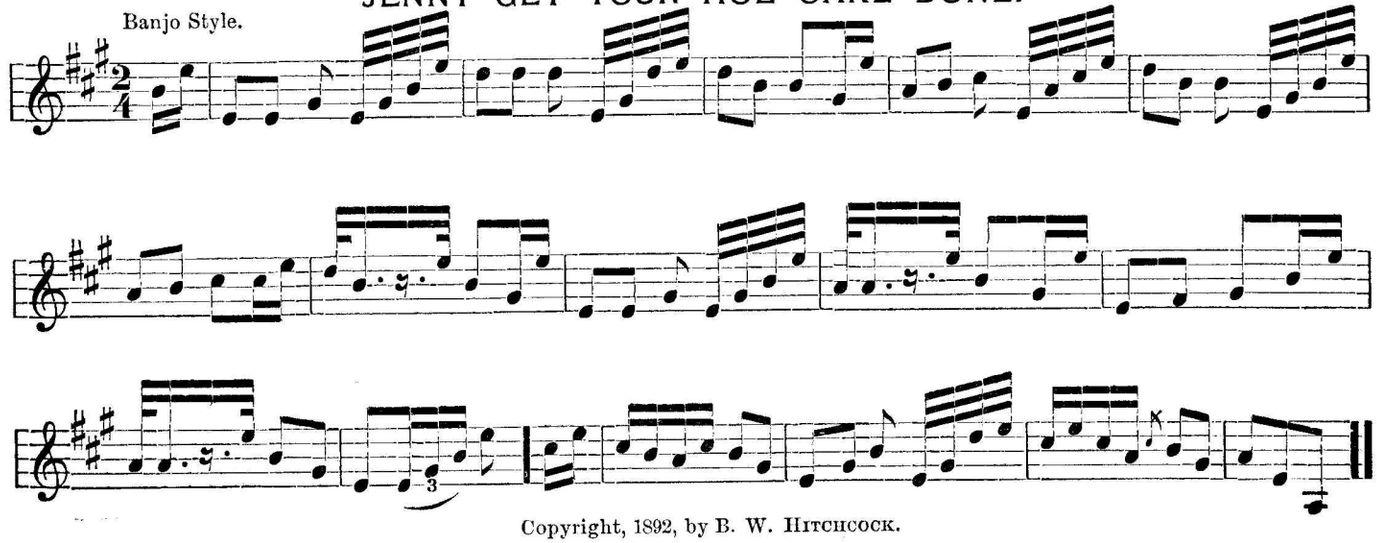
ROSA LEE.

BACK SIDE OF ALBANY.

DANDY JIM.



JENNY GET YOUR HOE CAKE DONE.

Banjo Style.



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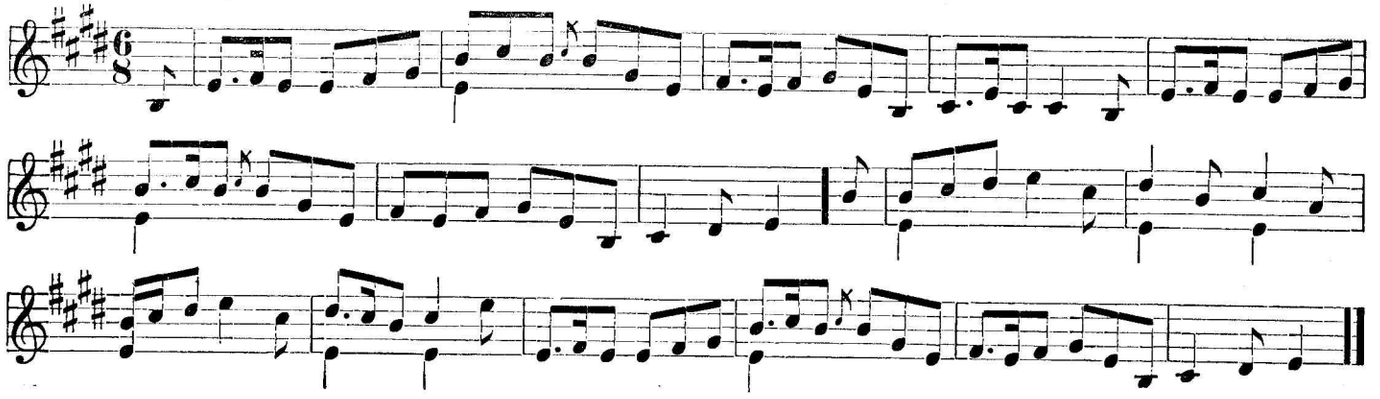
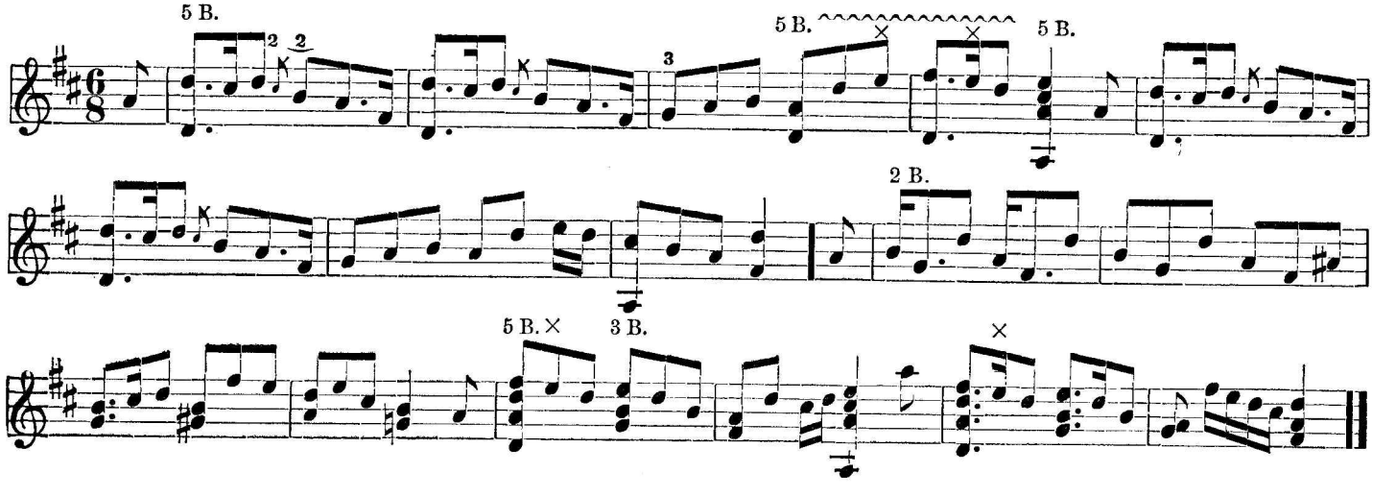
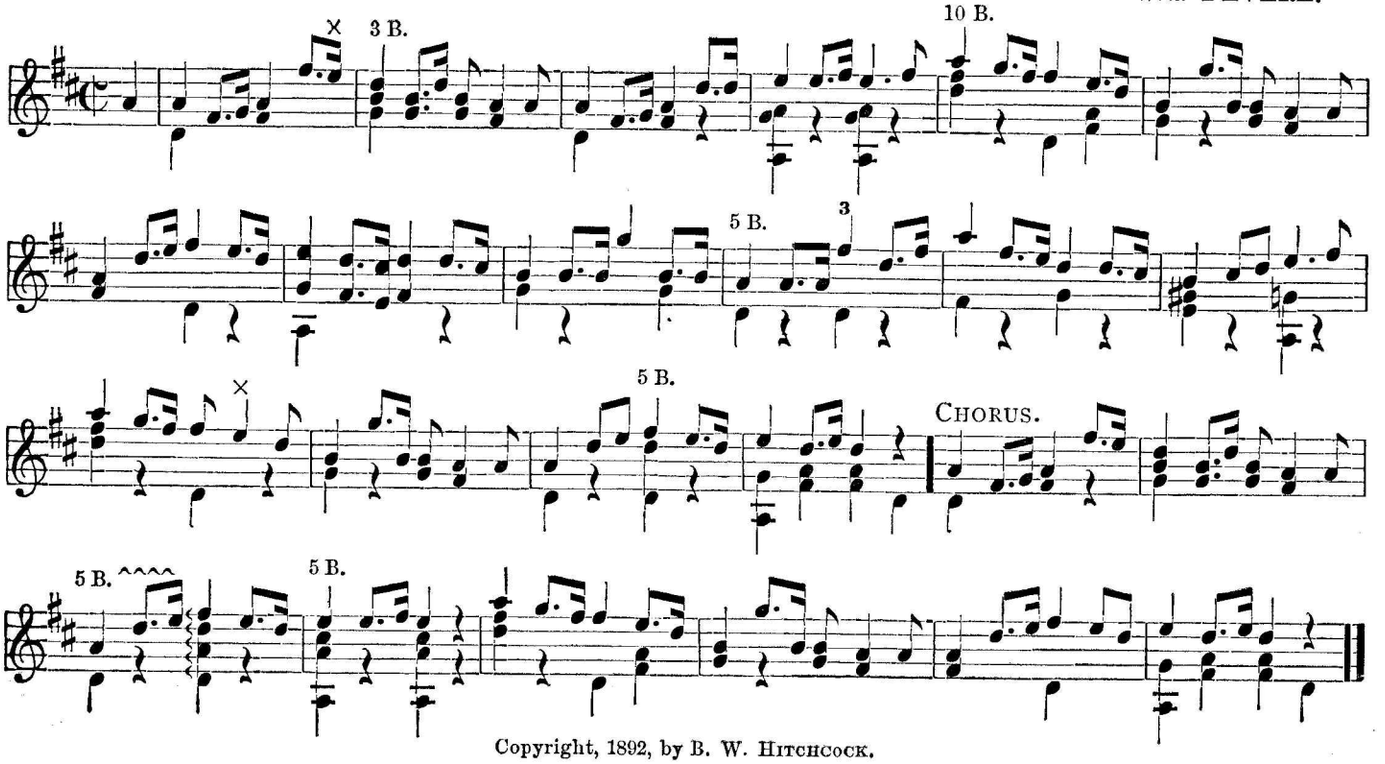
ST. PATRICK'S DAY.

PRIDE OF KILDARE.



AN AMERICAN'S TOAST.

WM. DEVERE.

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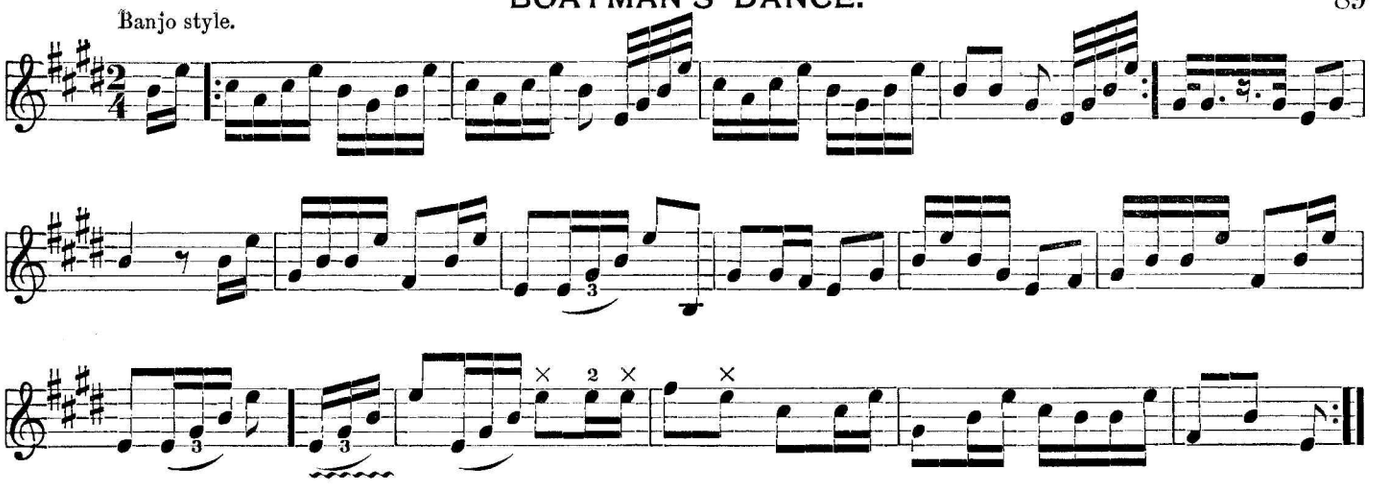
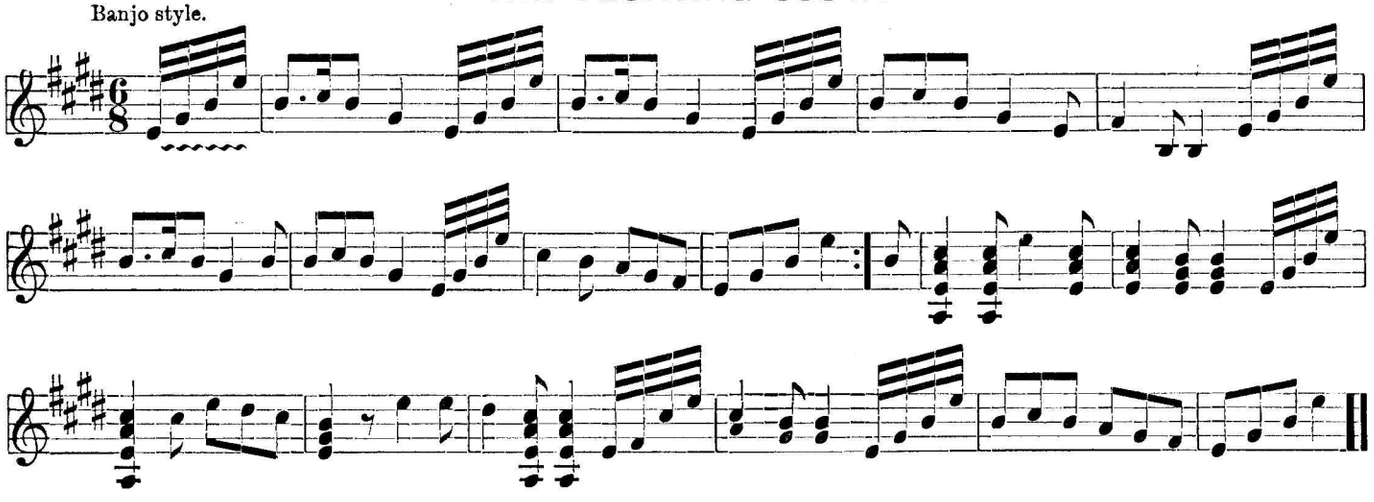
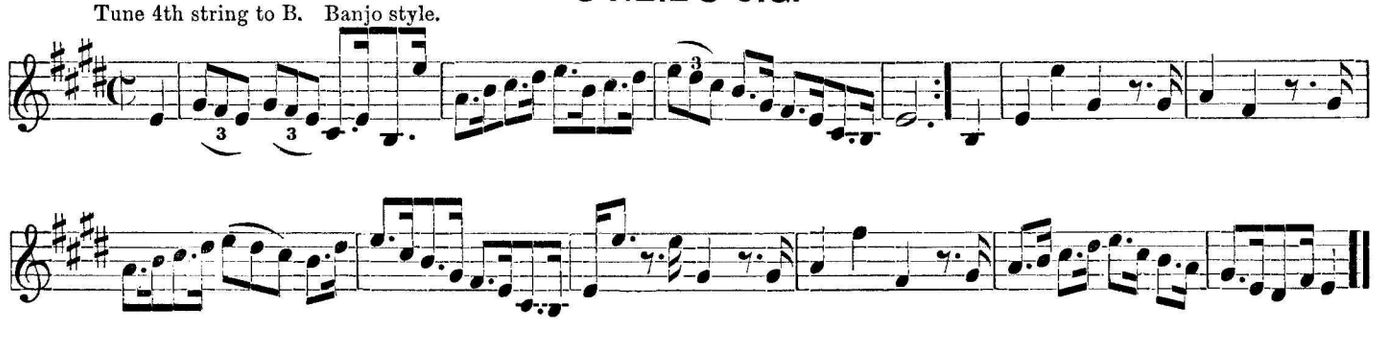
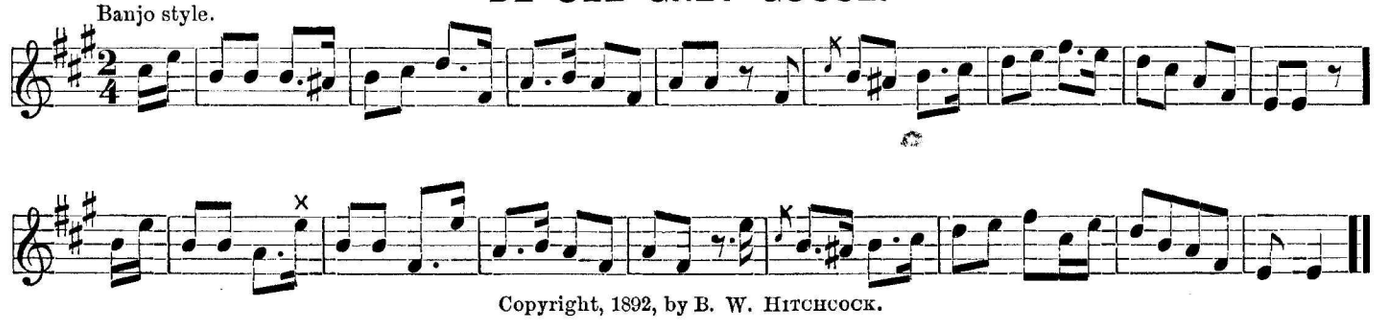
BOATMAN'S DANCE.

Banjo style.

THE FLOATING SCOW.

Banjo style.

O'NEIL'S JIG.

Tune 4th string to B. Banjo style.

DE OLE GREY GOOSE.

Banjo style.

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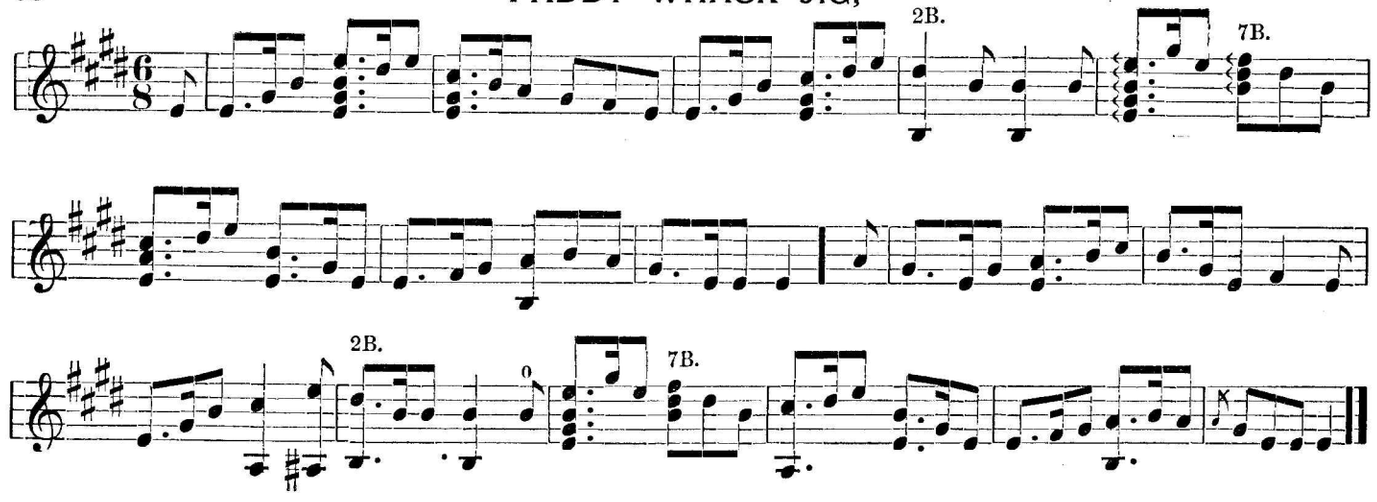
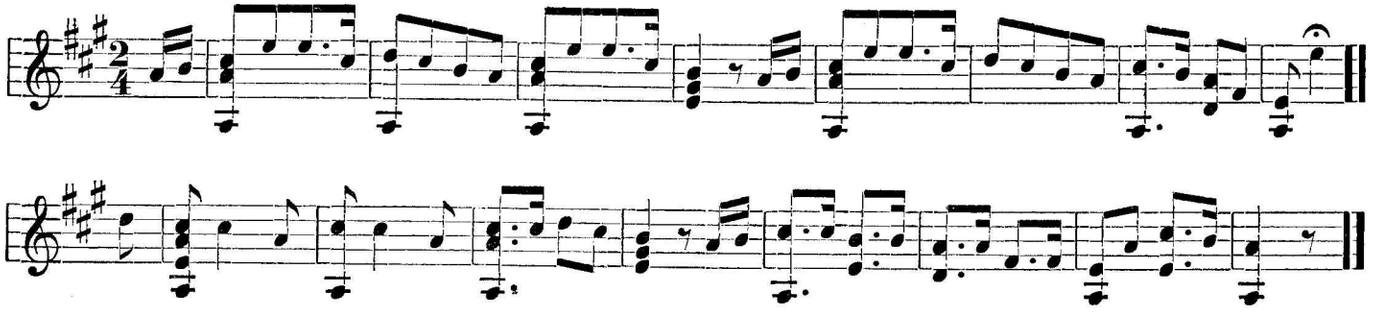
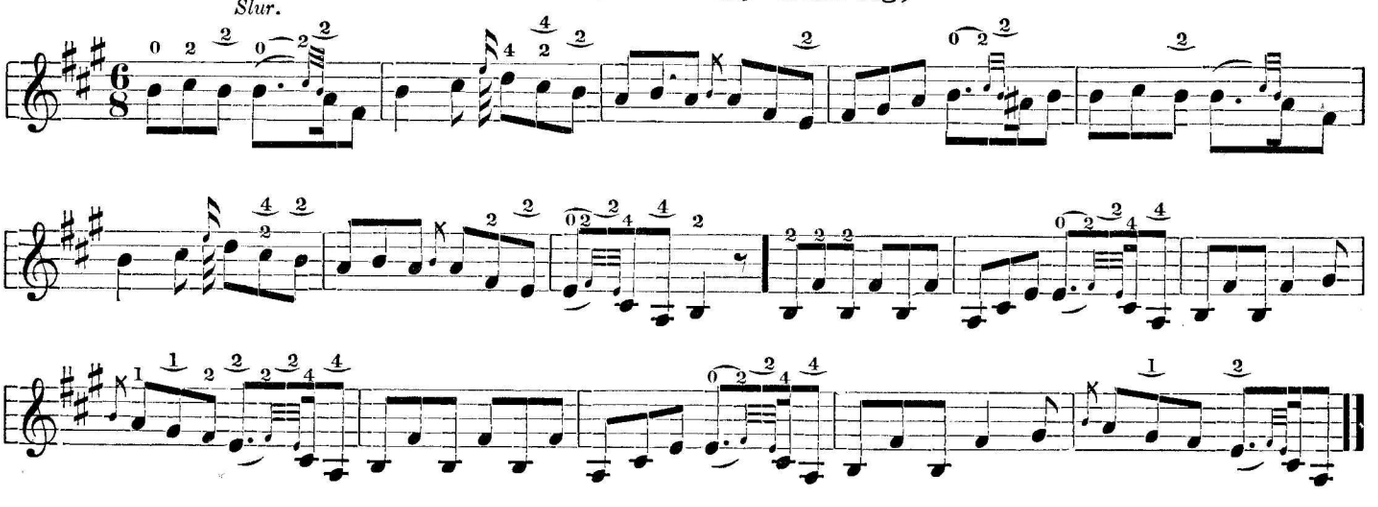
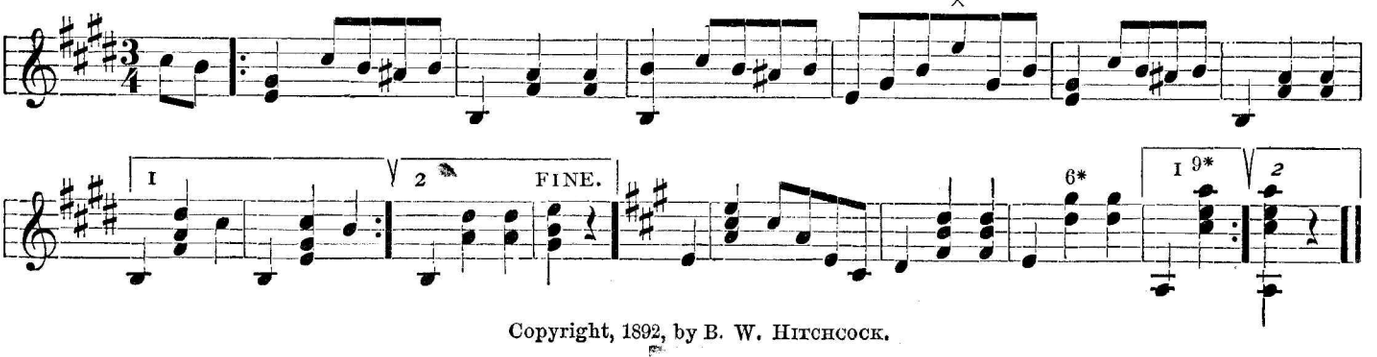
PADDY WHACK JIG,

MARY BLANE.

FLANAGAN'S WAKE, Irish Jig,

THE RED ROSE WALTZ,

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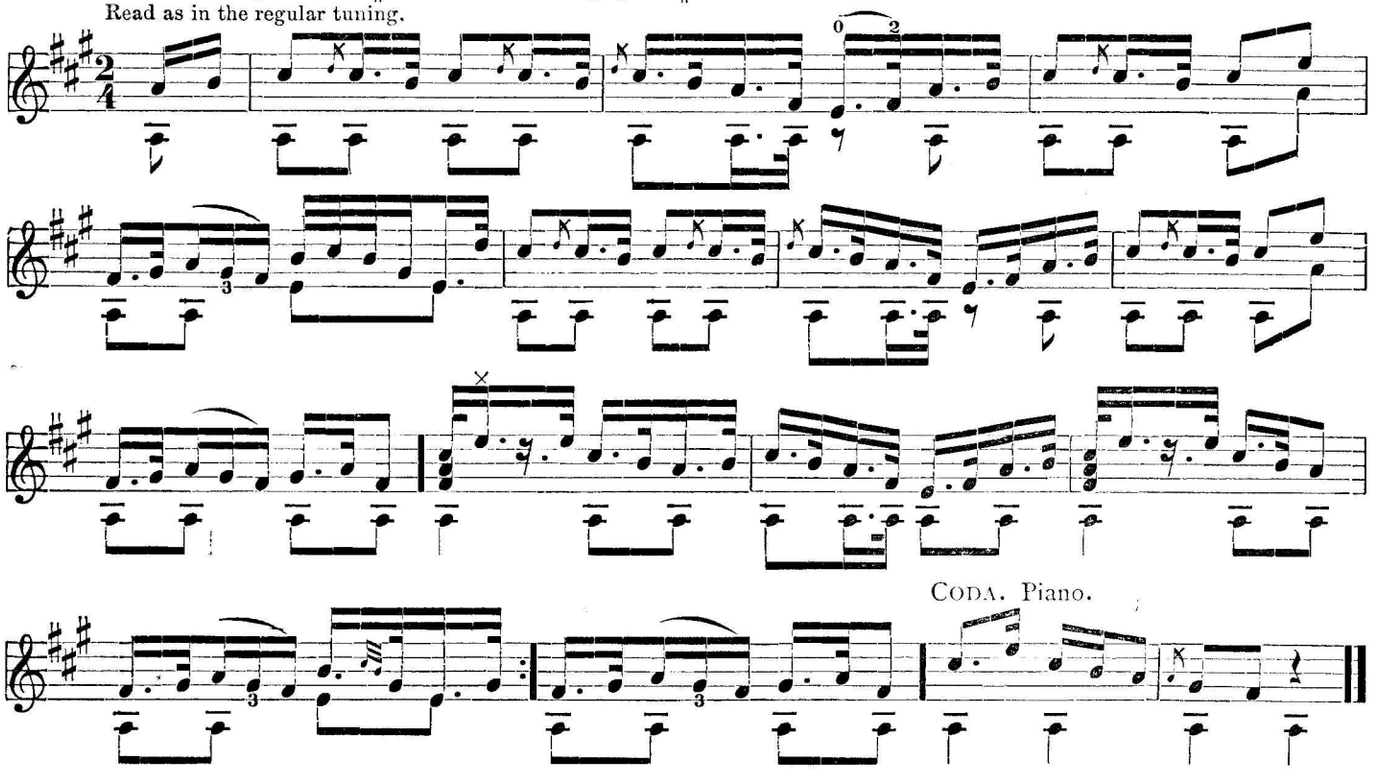
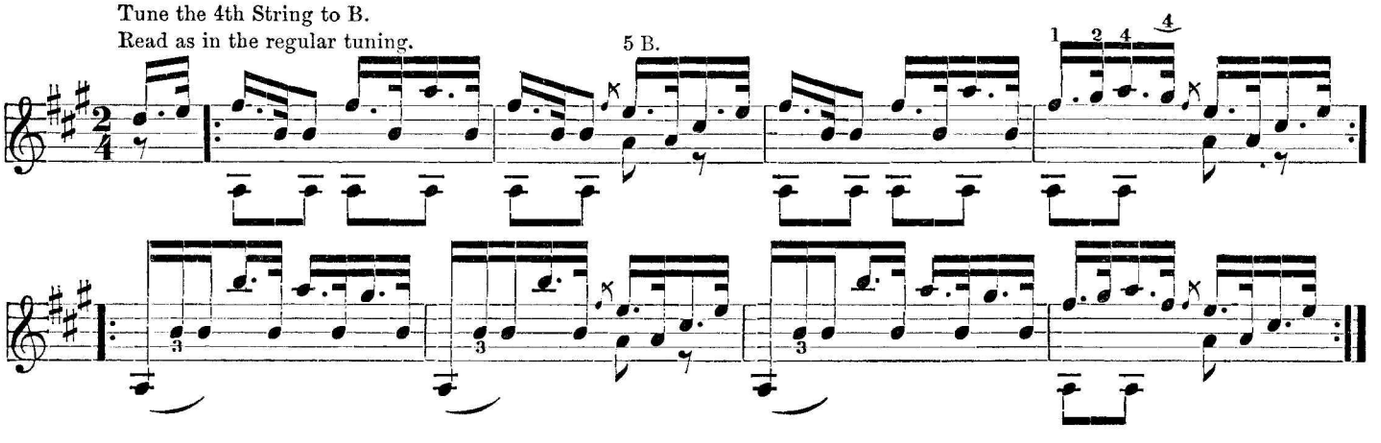
SCOTCH BAG PIPES. No. 1. Characteristic.

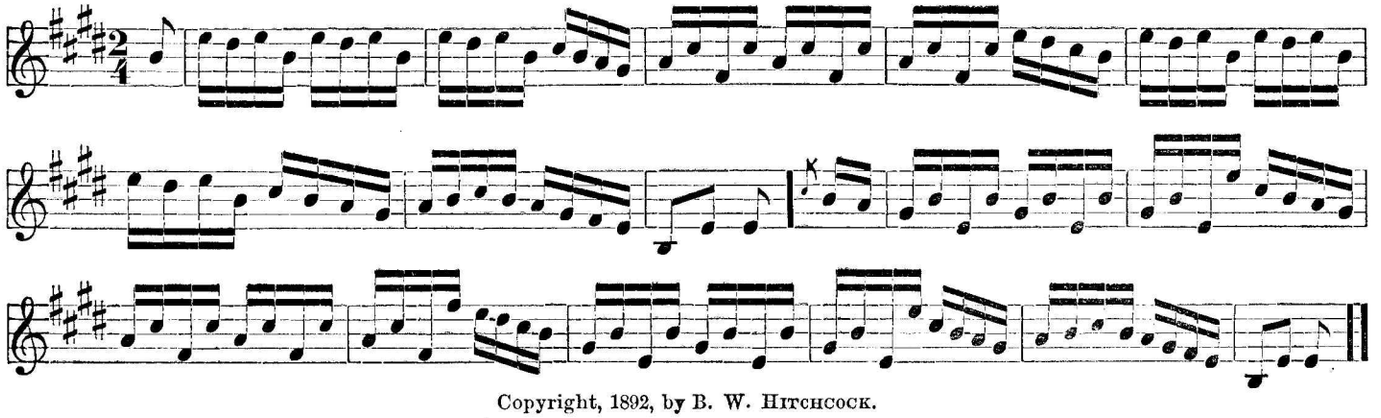
Tune 4th String down to F♯. Tune 5th String up to F♯.
Read as in the regular tuning.



SCOTCH BAG PIPES. No. 2. Characteristic.

Tune the 4th String to B.
Read as in the regular tuning.



DEVIL'S DREAM.

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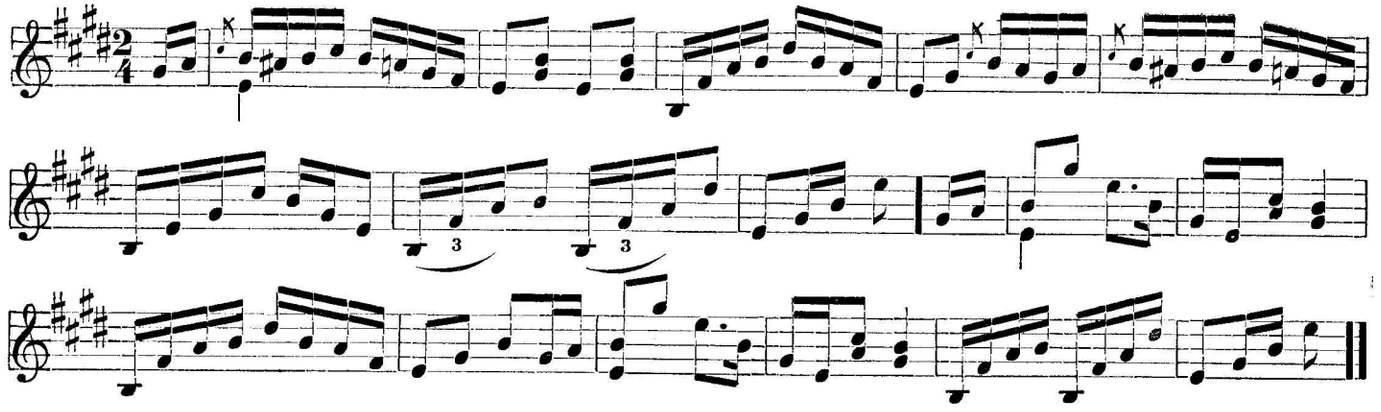
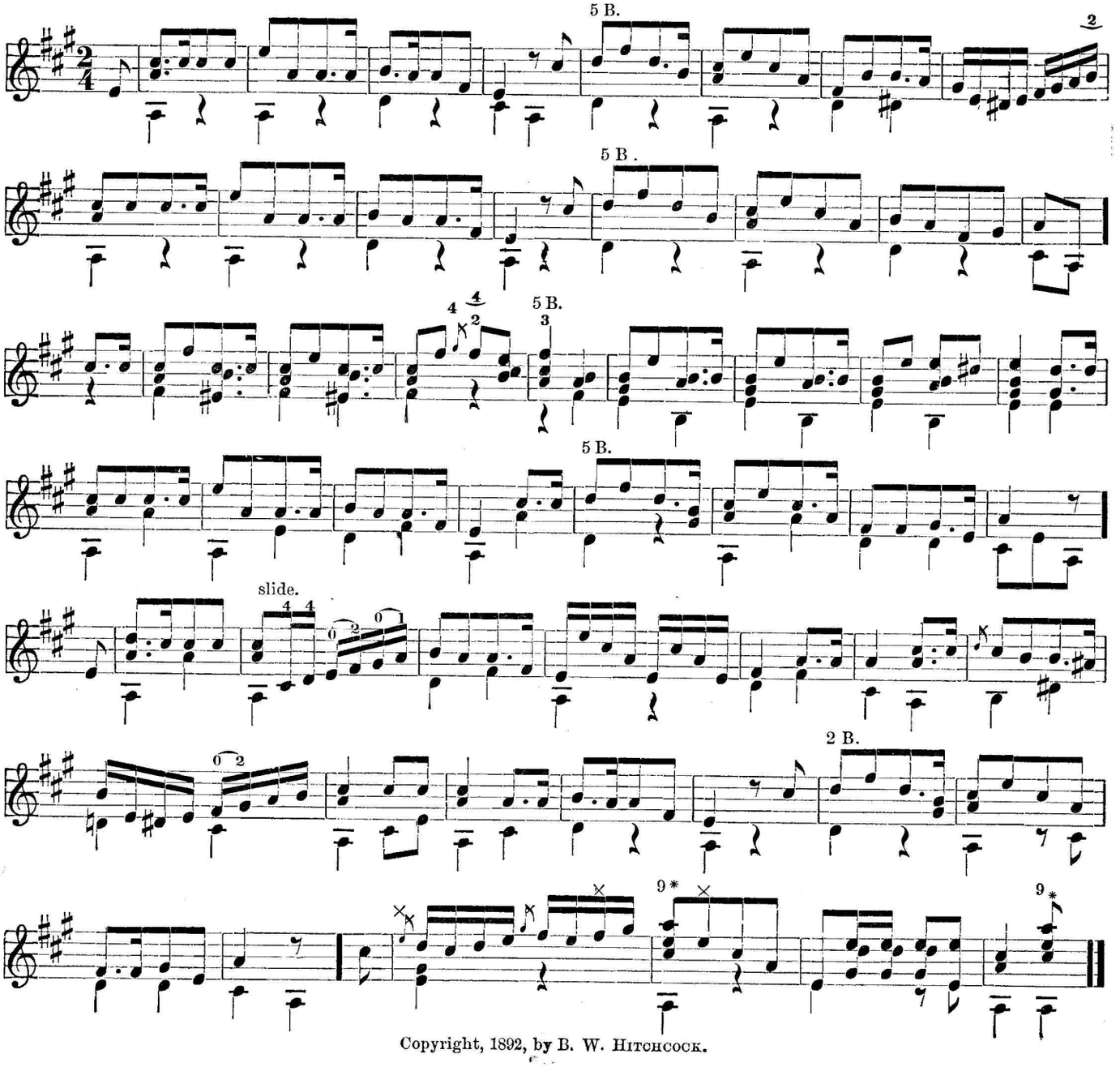
PERT POLKA.

THE BABIES ON OUR BLOCK.

Used by permission of Dave Braham.

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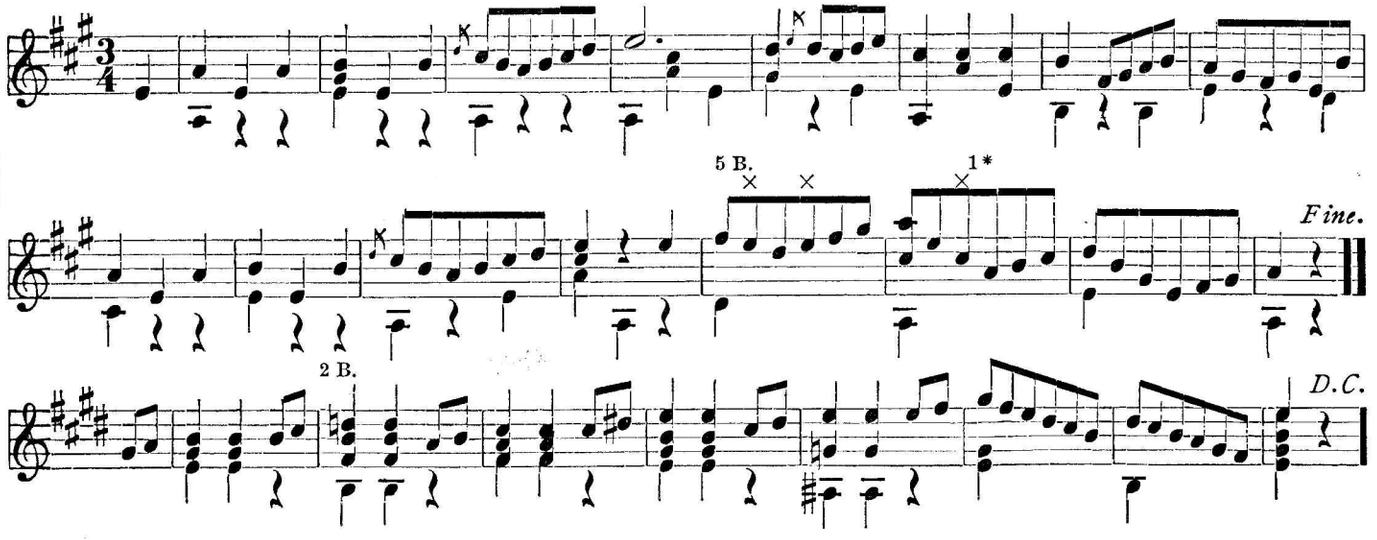
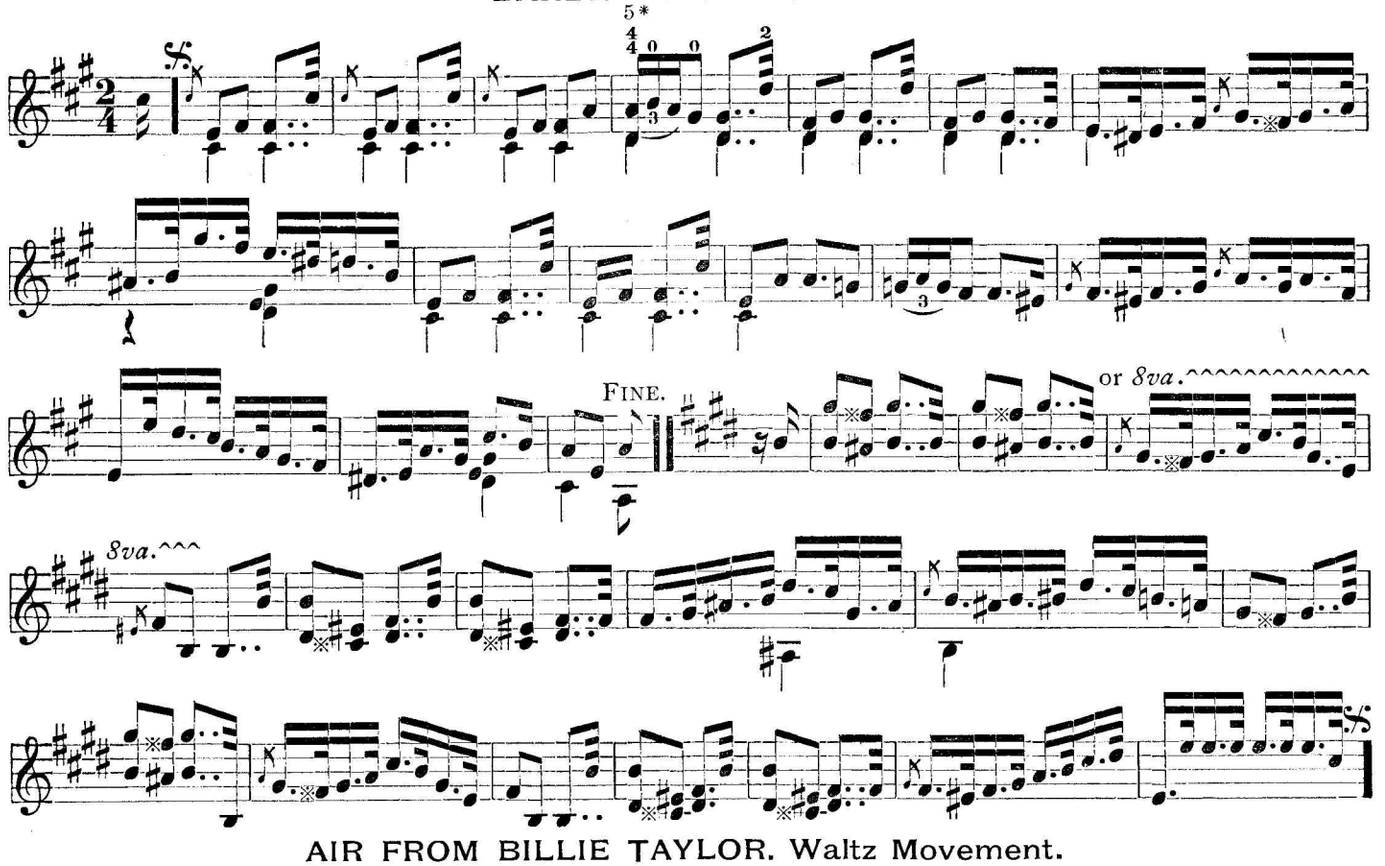
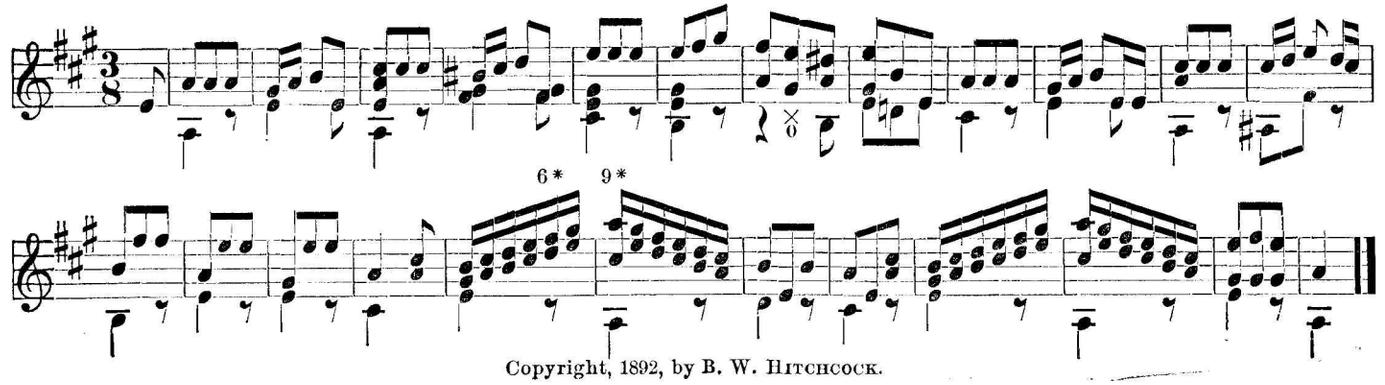
AIR FROM LE PETIT DUC. Waltz movement.

BARBE BLEUE POLKA.

AIR FROM BILLIE TAYLOR. Waltz Movement.

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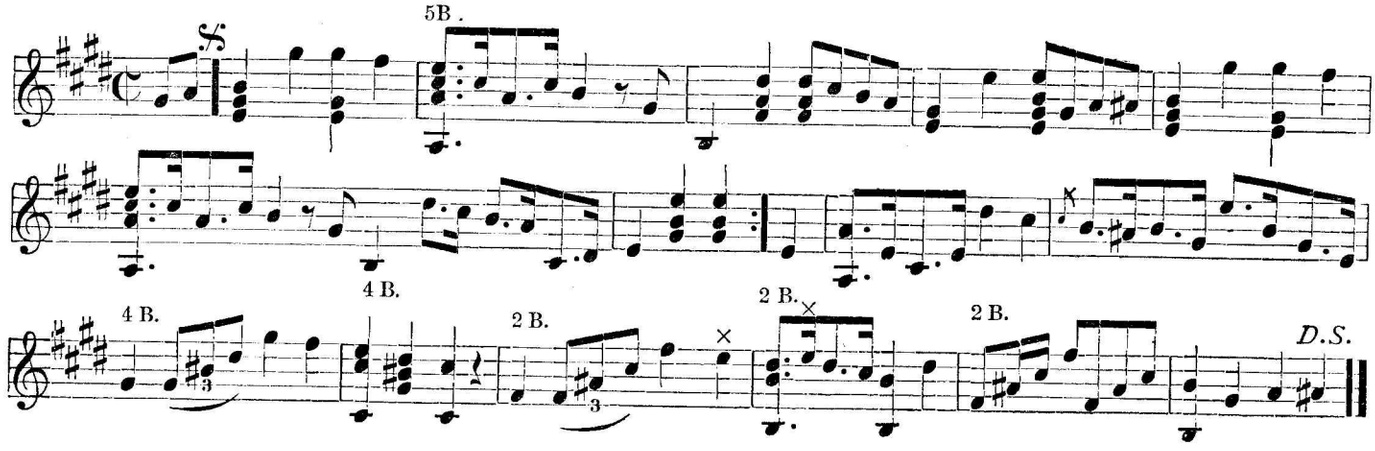
THE PALMETTO SCHOTTISCHE.



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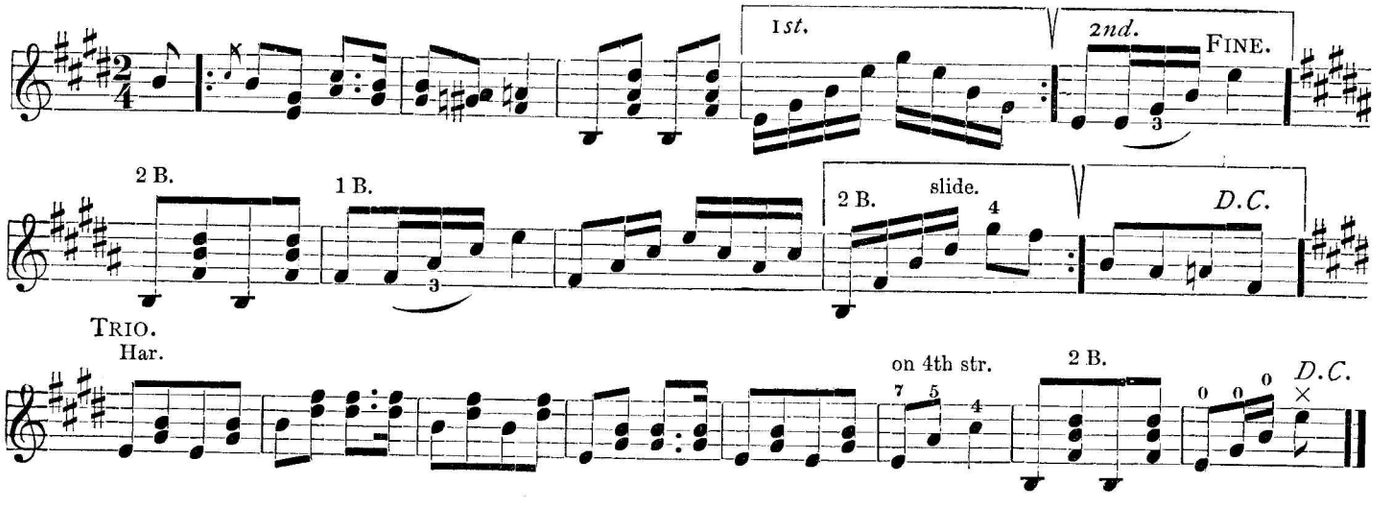
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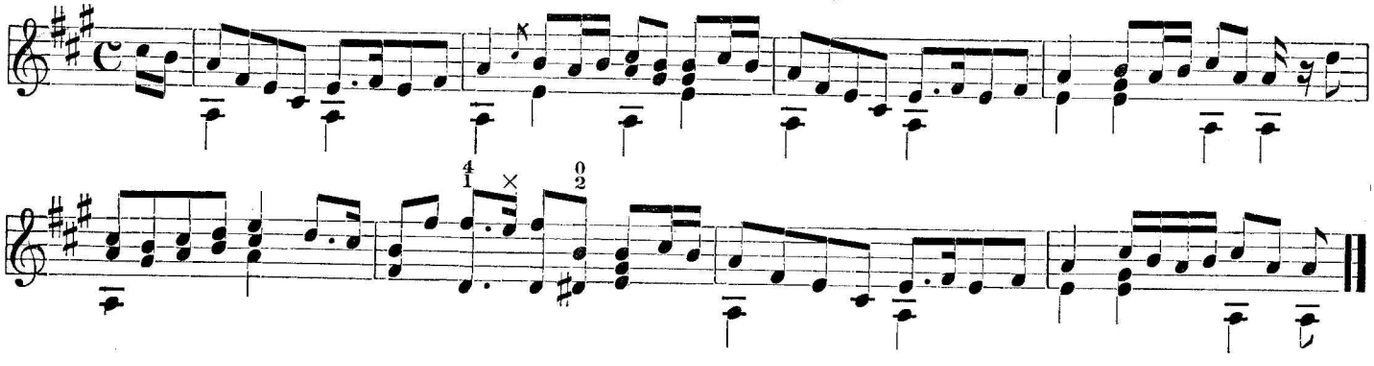
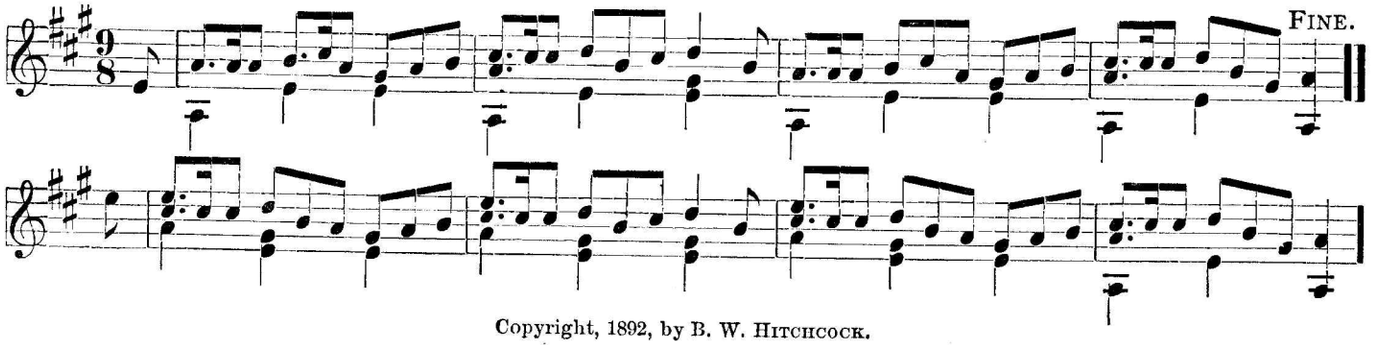


ONE BUMPER AT PARTING.

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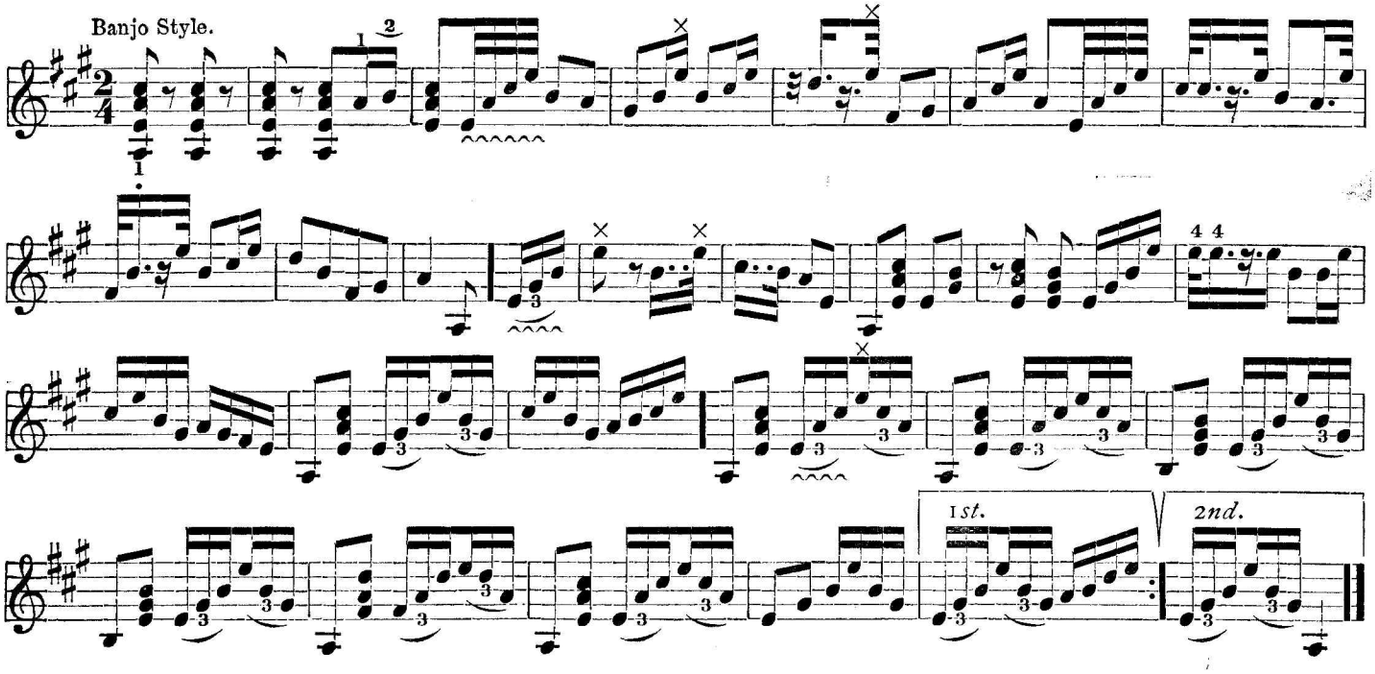
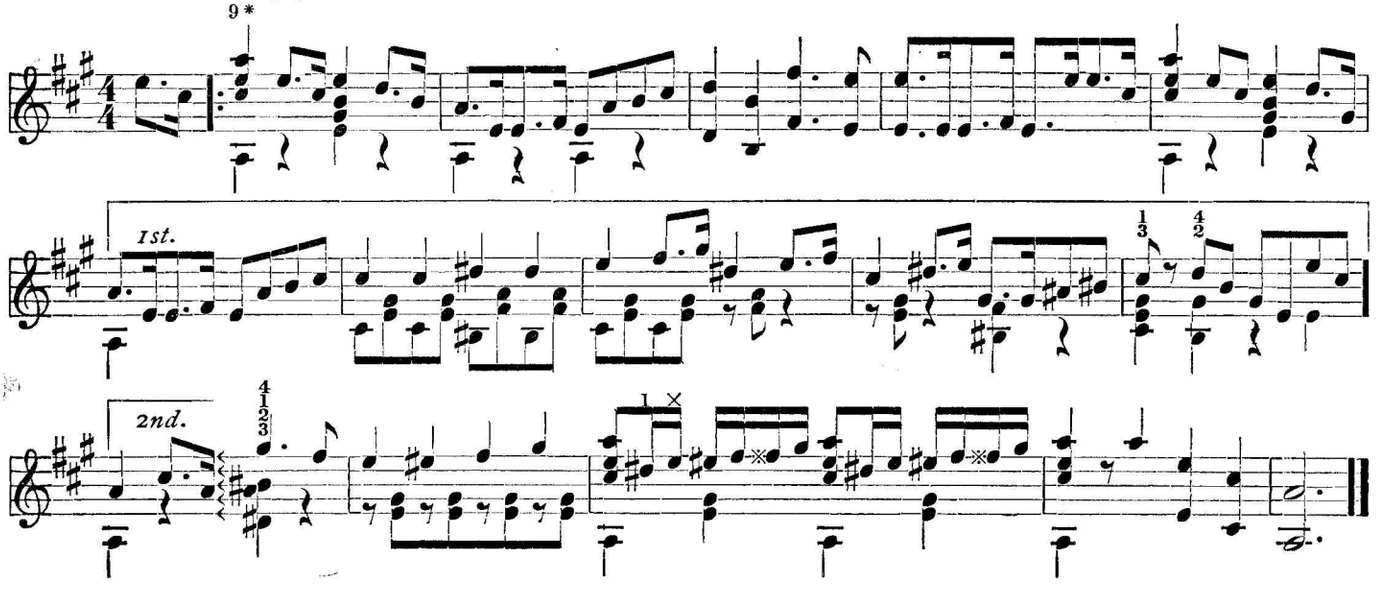
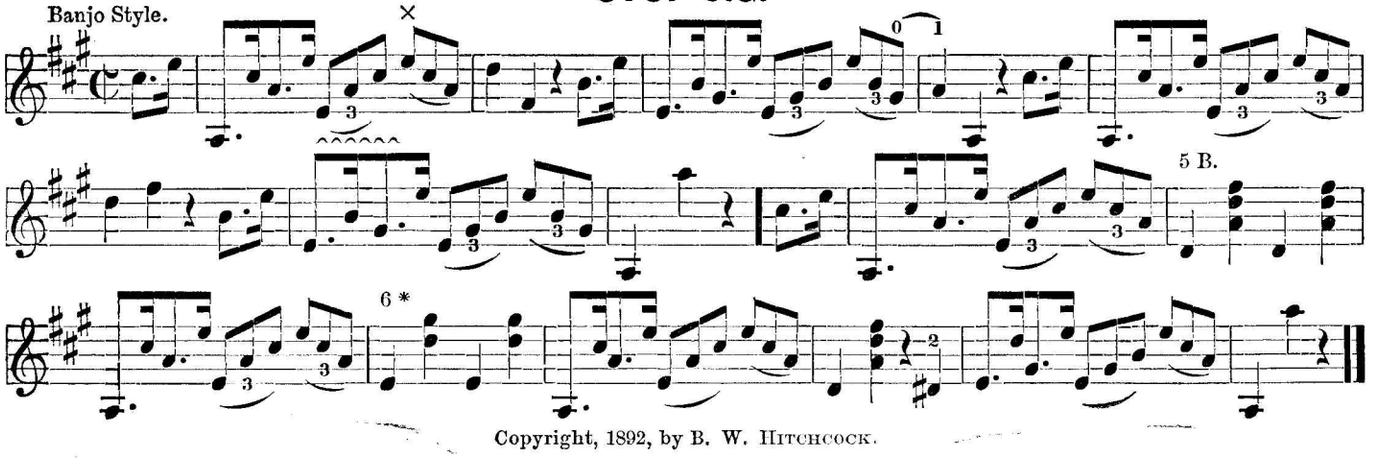

BONNE NUIT MARCH. From "Genevieve de Brabant."

STOP JIG.

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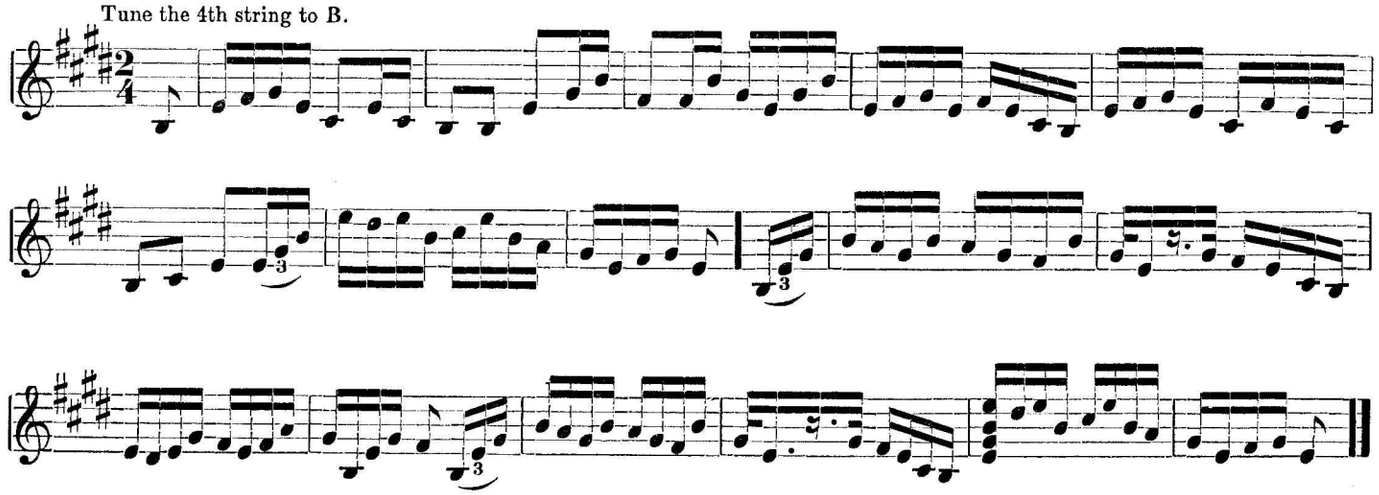
ARKANSAS TRAVELLER.

Tune the 4th string to B.

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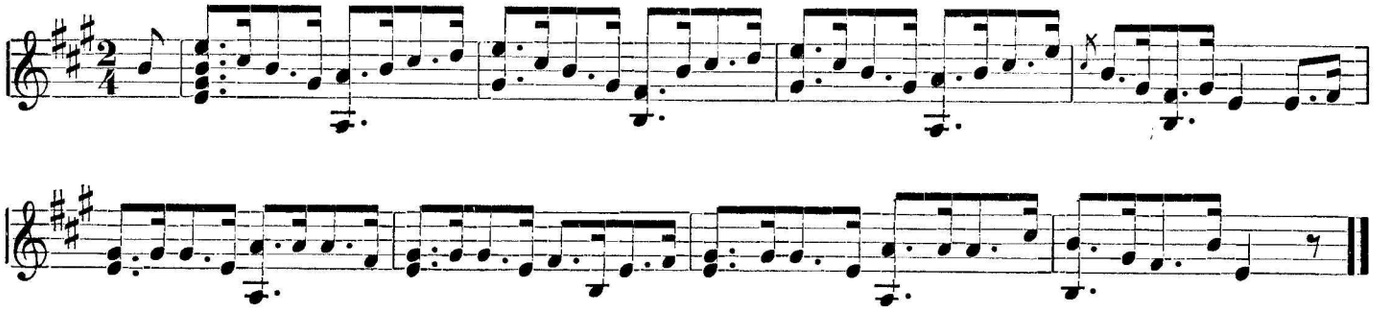
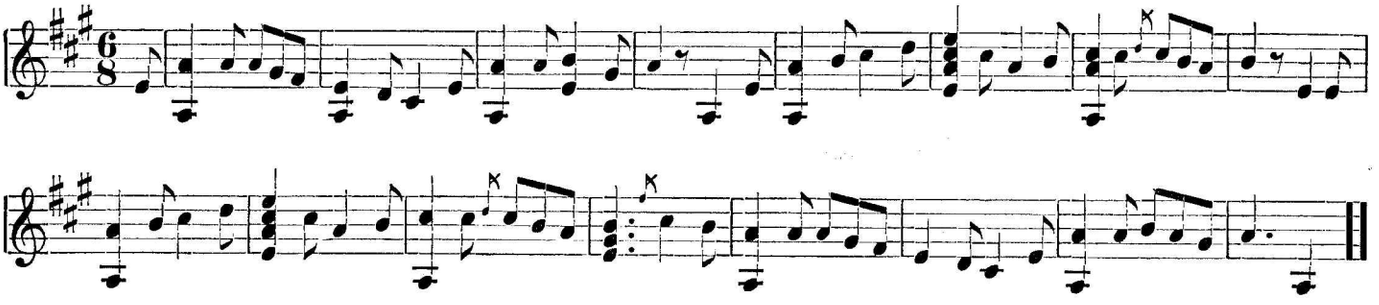
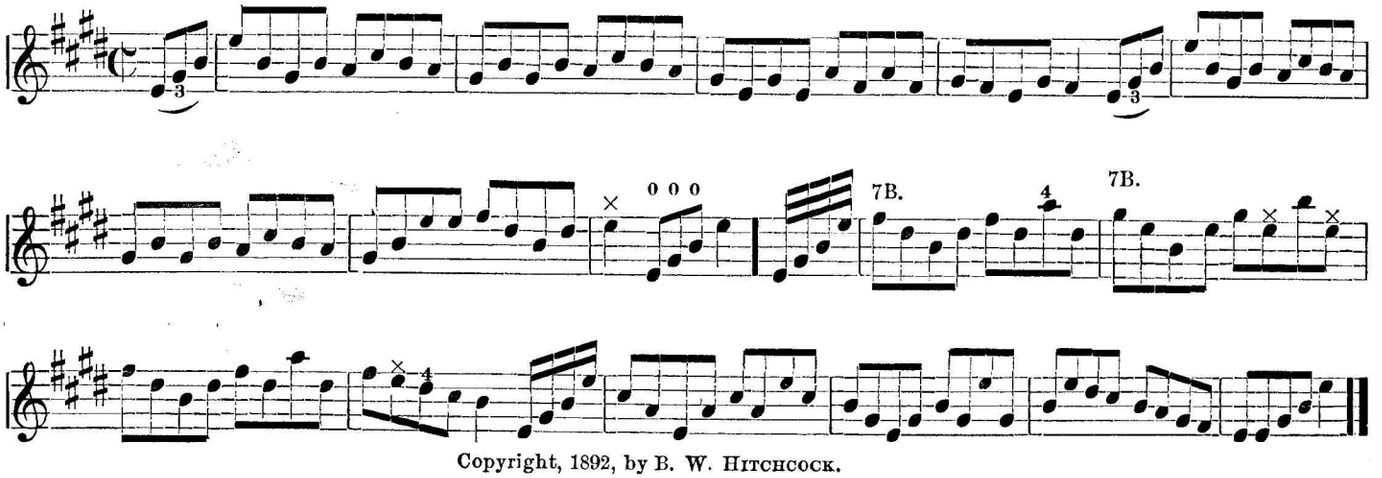

THE POACHERS.

FISHER'S HORNPIPE.

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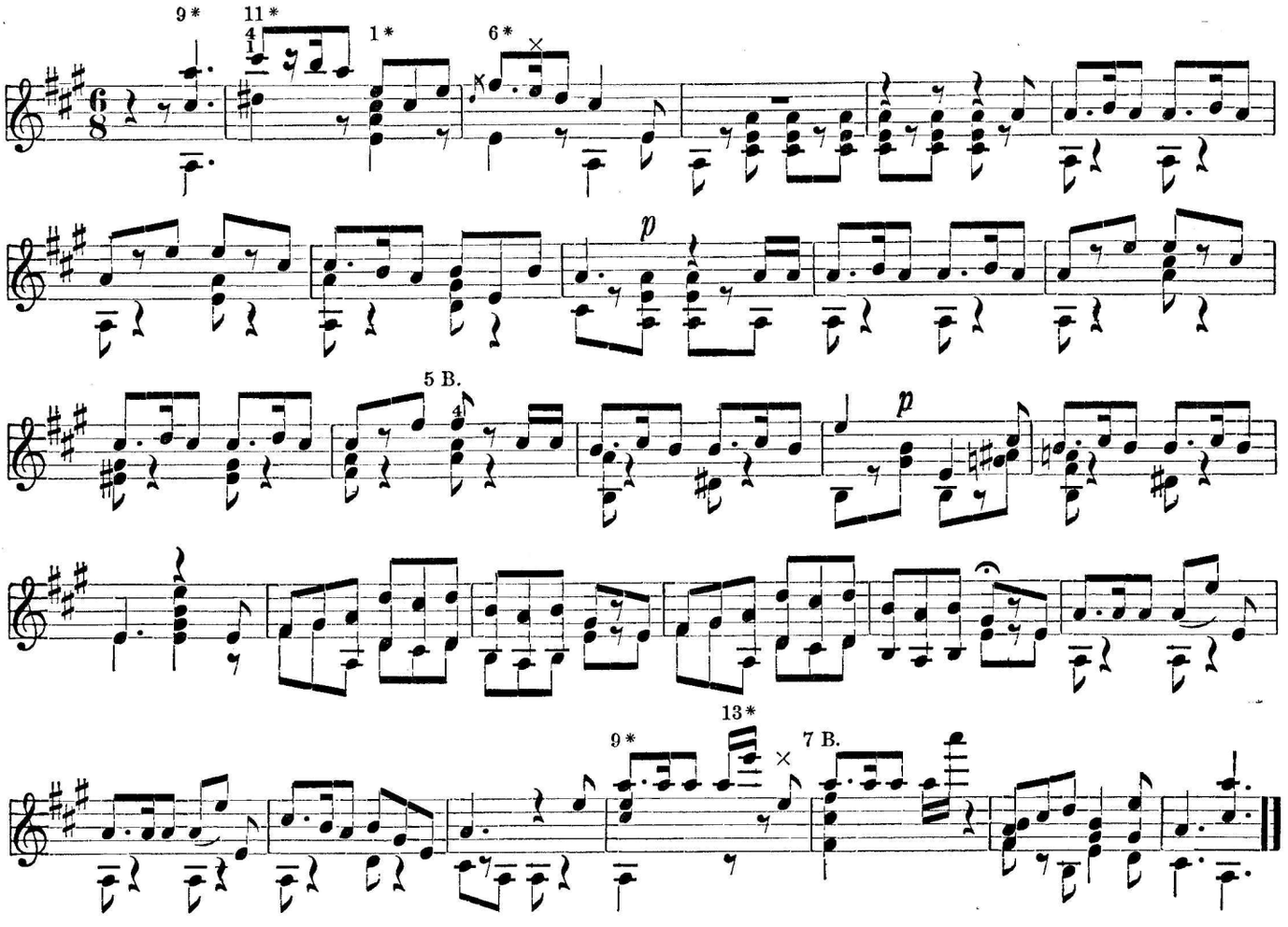
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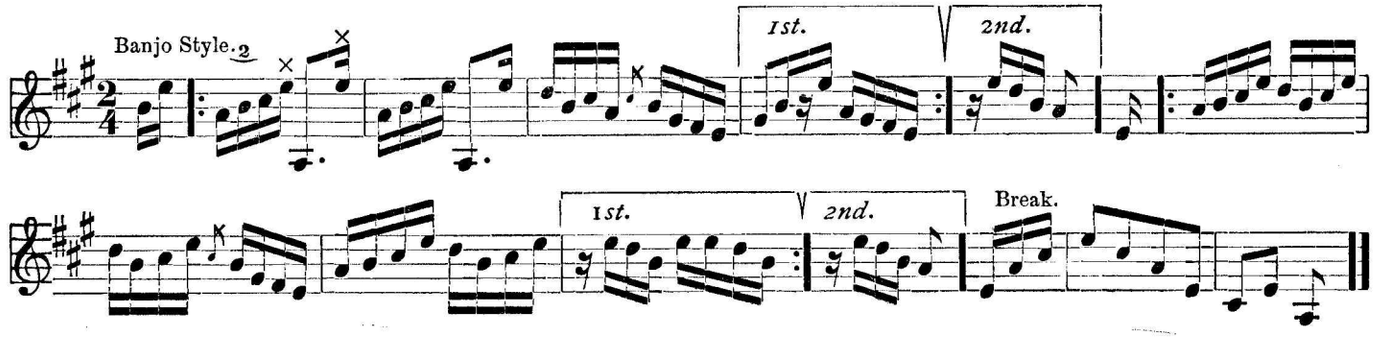
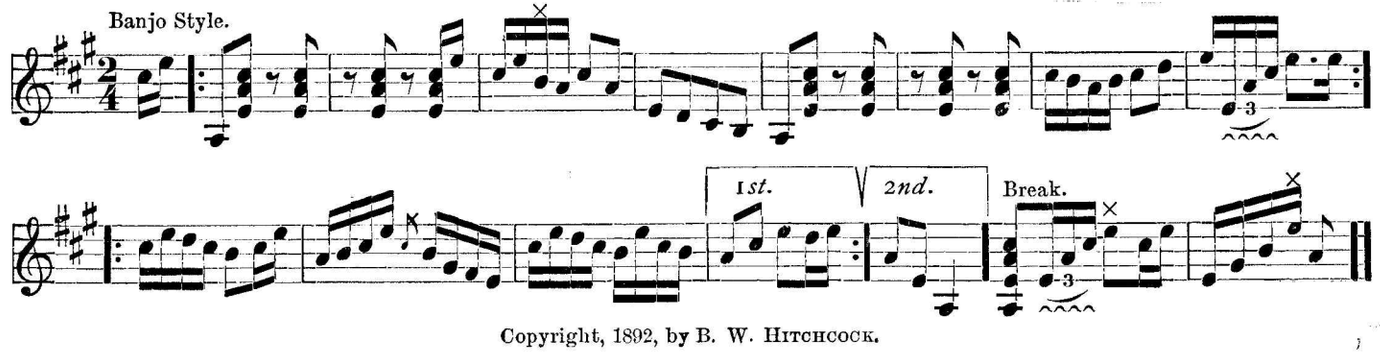


ALLIGATOR WALK AROUND.

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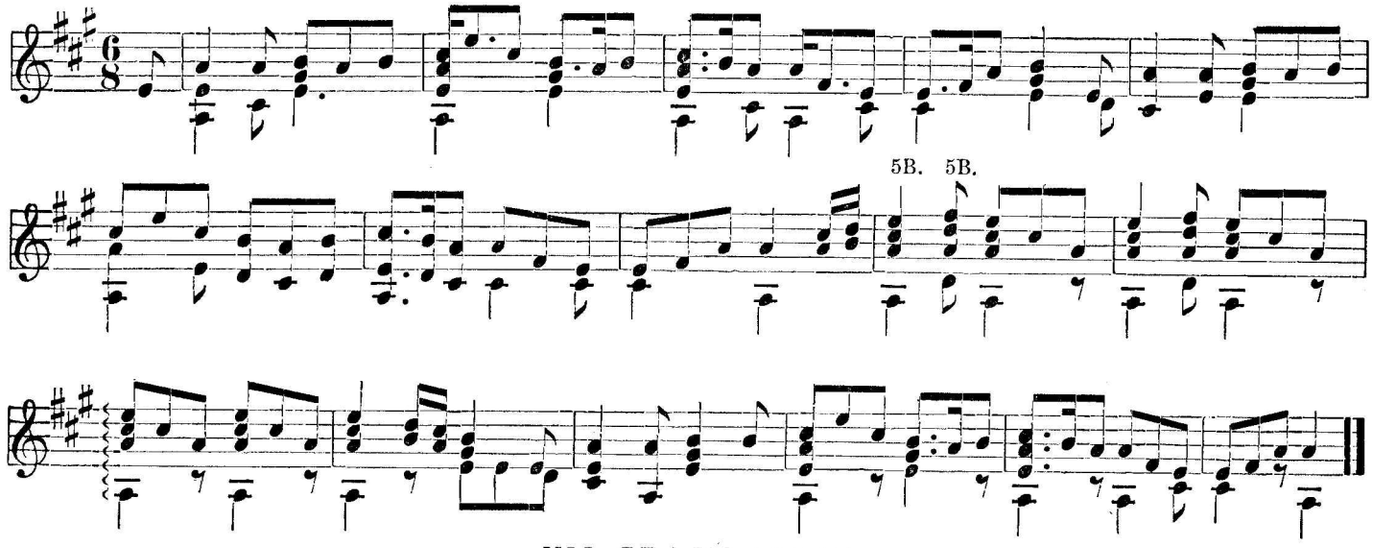
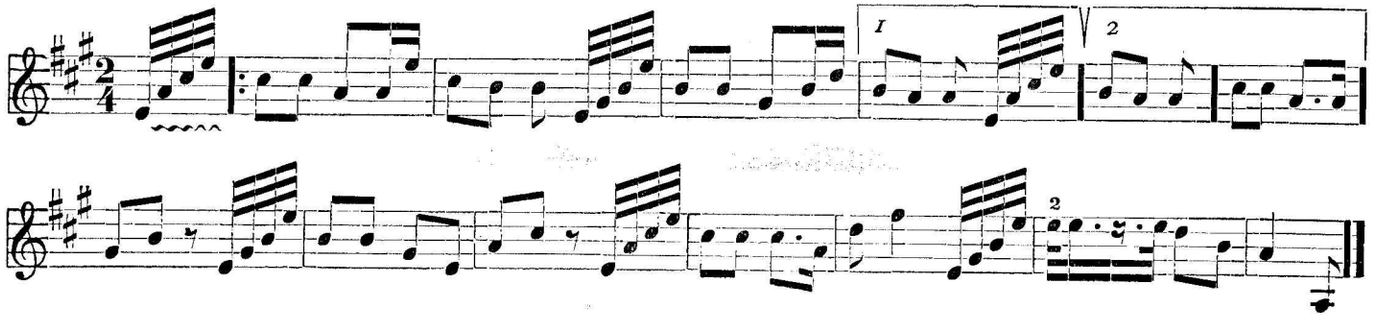
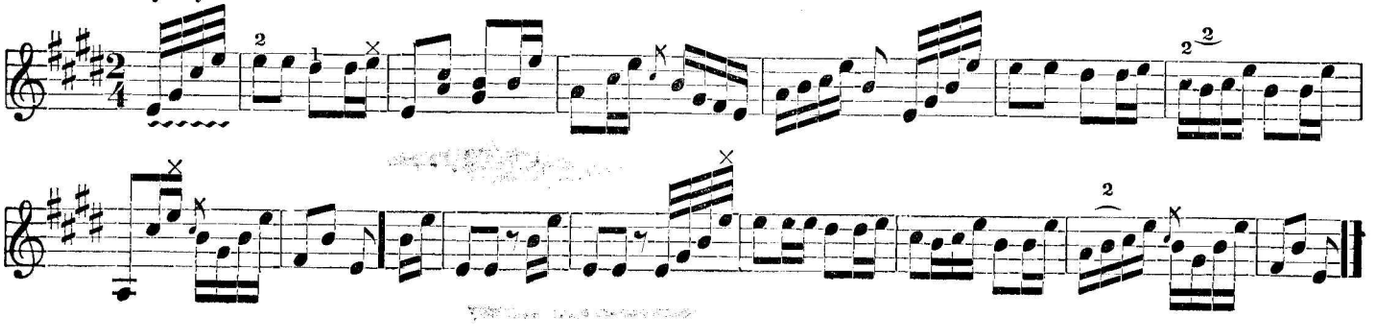
BONNIE DOON.

JIM CRACK CORN.

Banjo style.

OLE JOE,

Banjo style.



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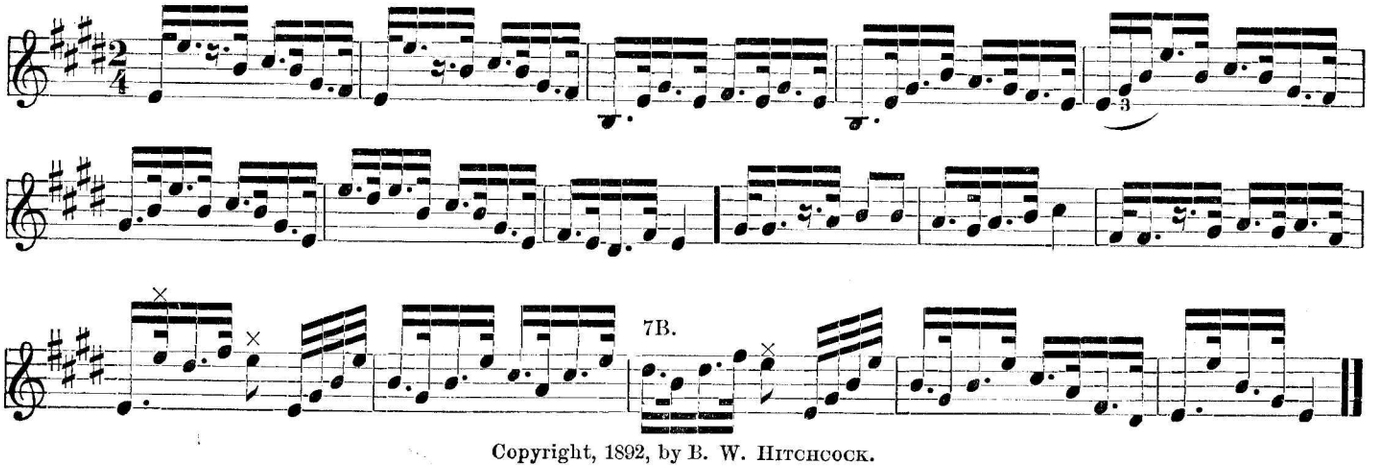
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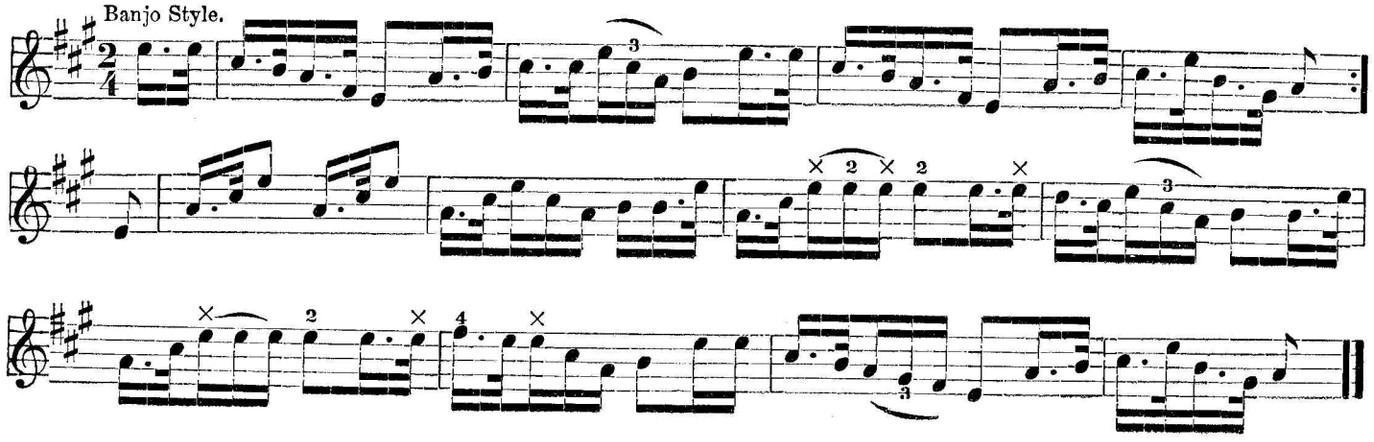
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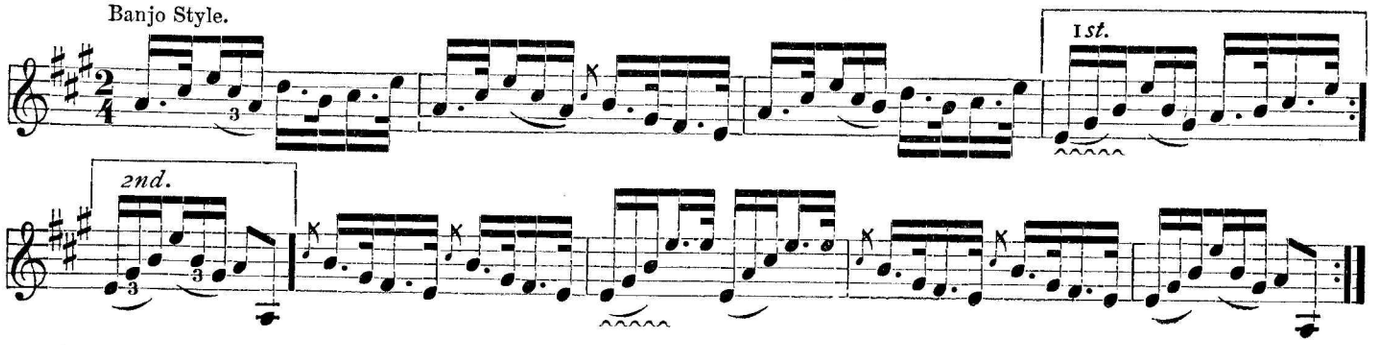
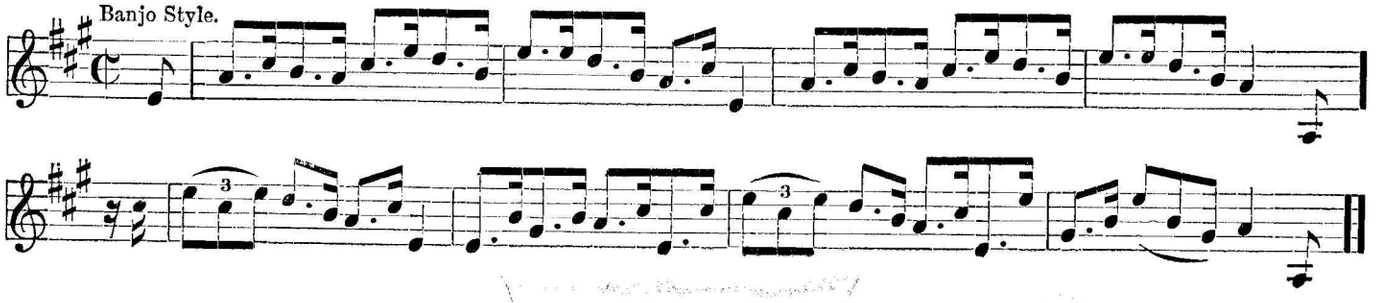
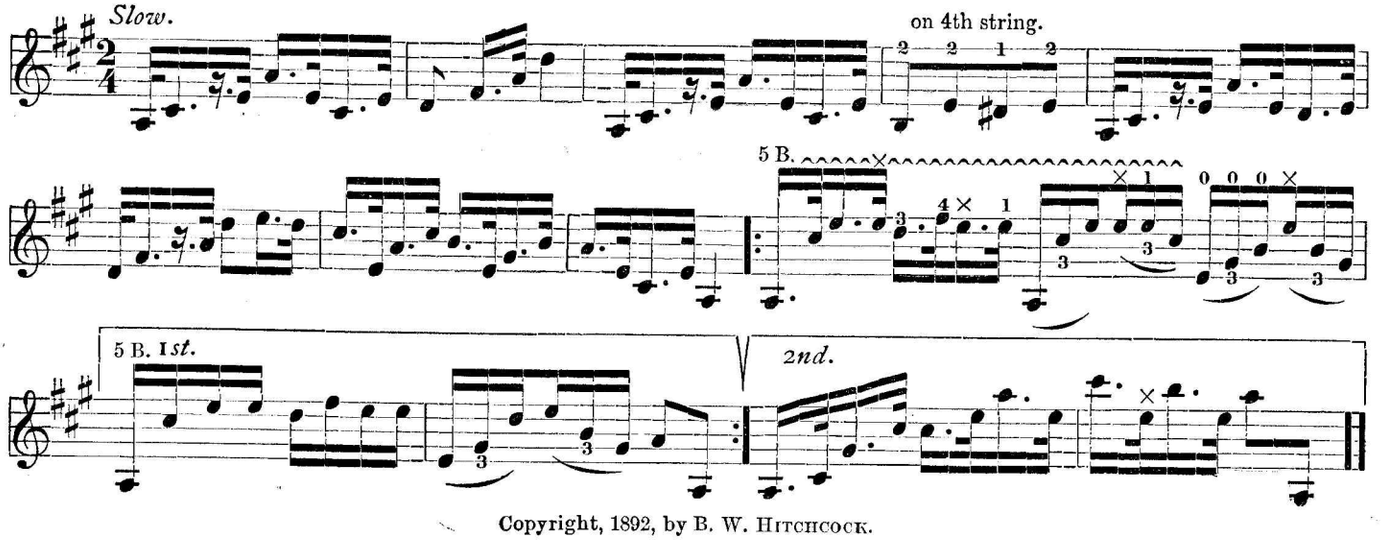

RATTLESNAKE JIG.

TOM BRIGGS' JIG.

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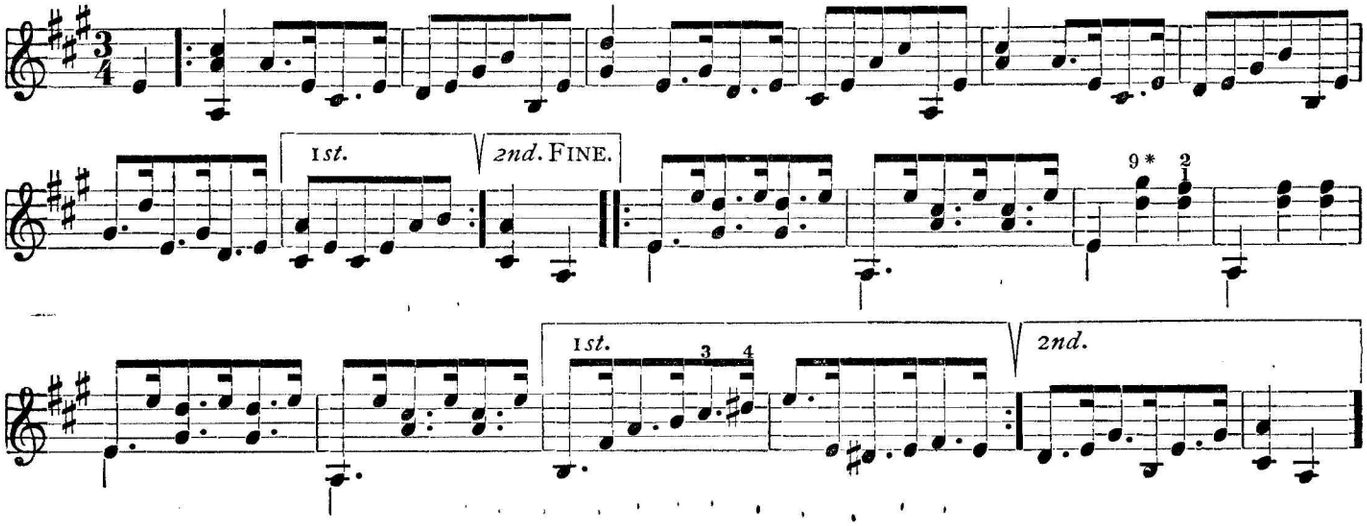
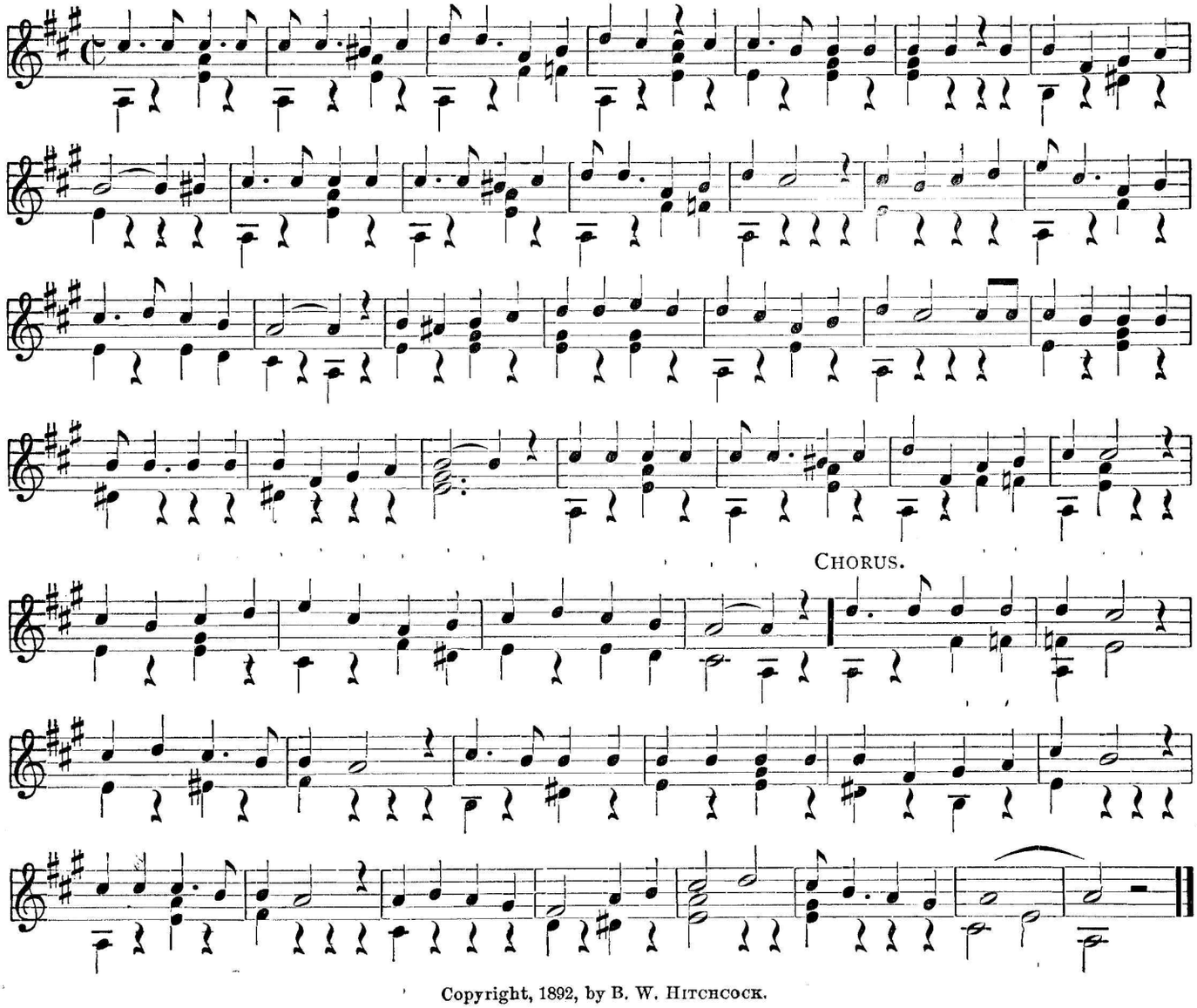

TAKE GOOD CARE OF MOTHER.

JAMES A. BLAND.

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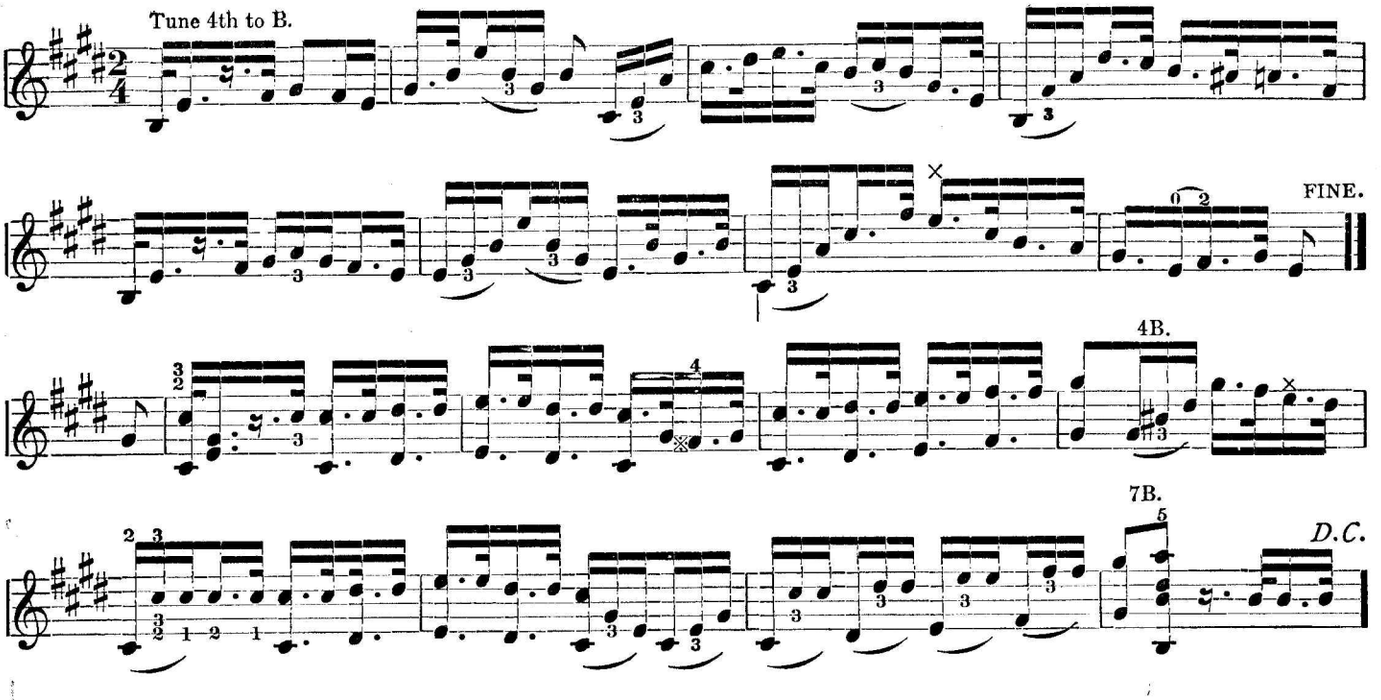
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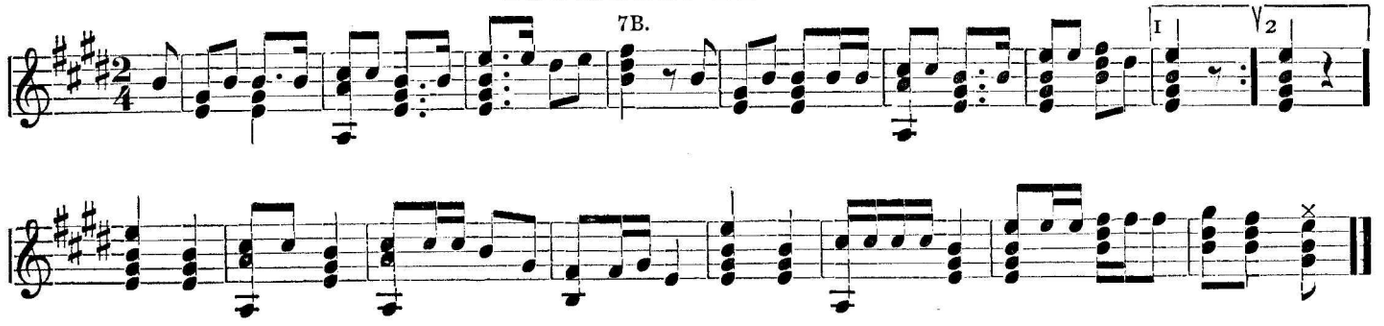
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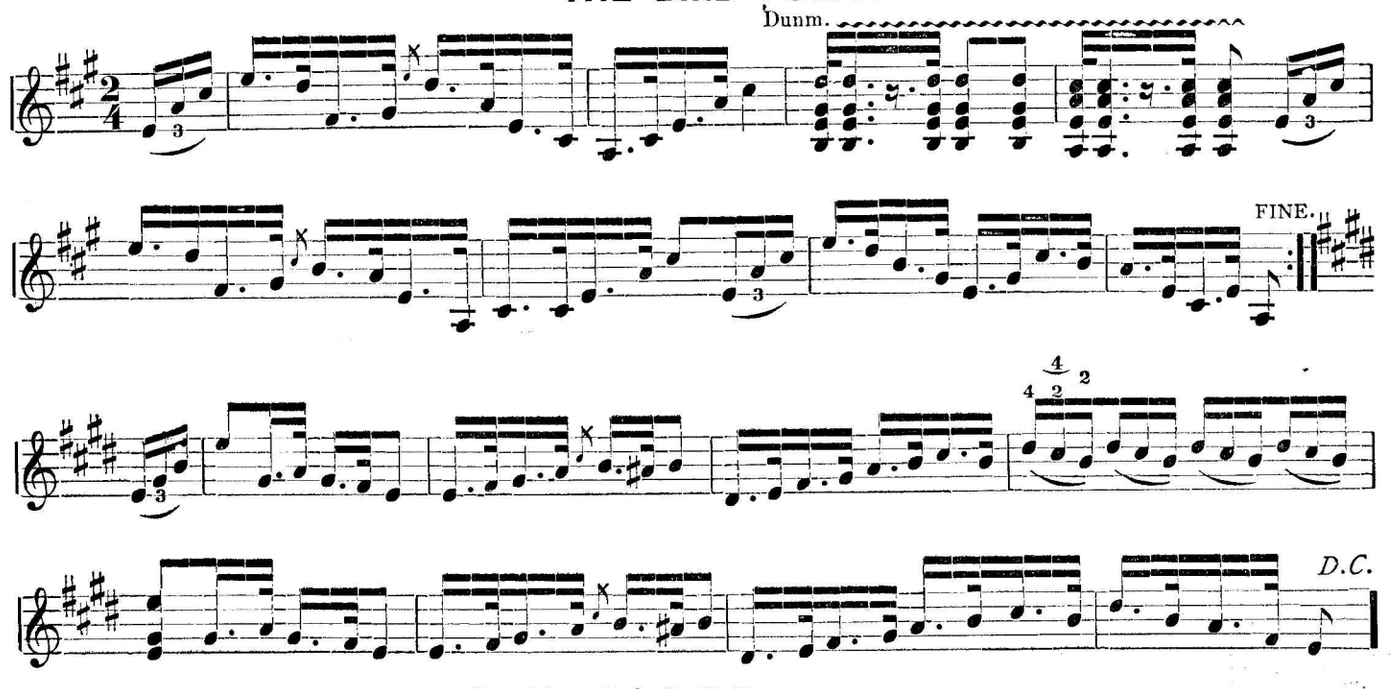
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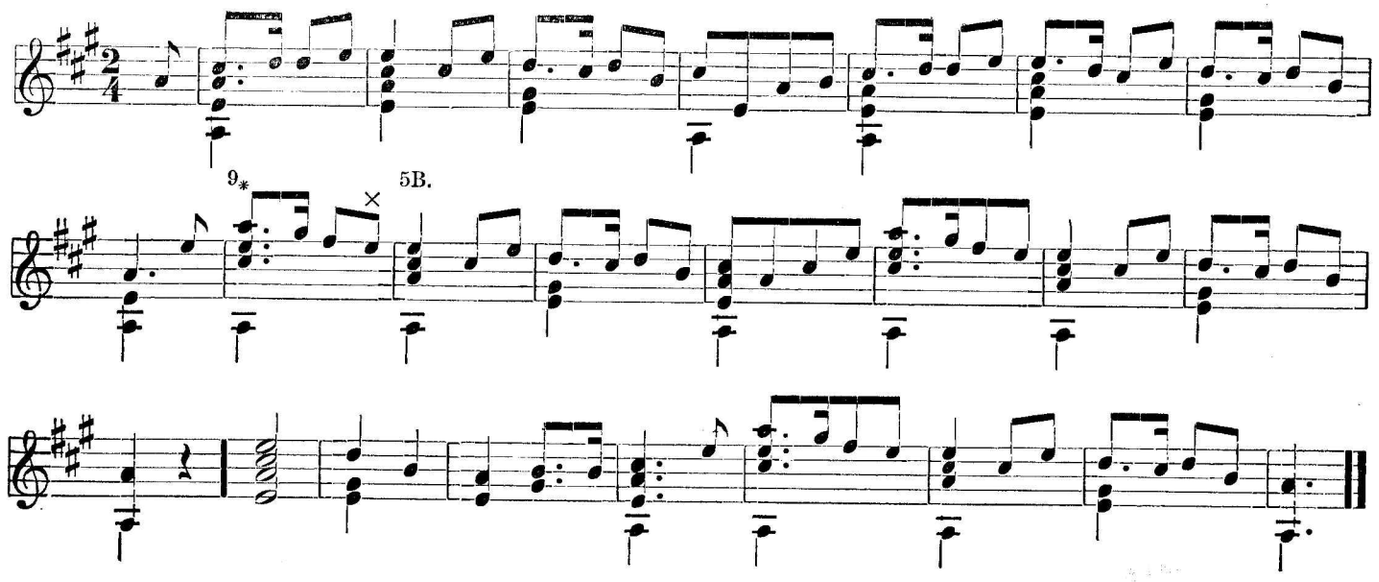
HOME SWEET HOME.

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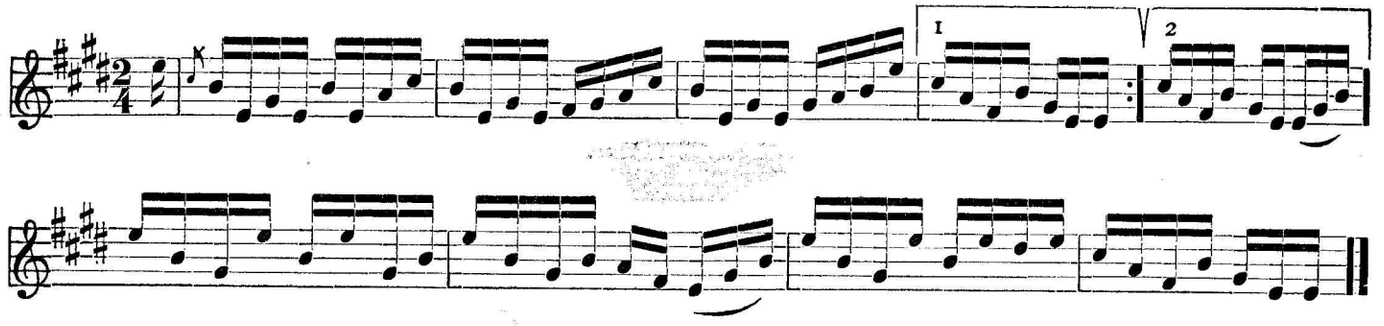
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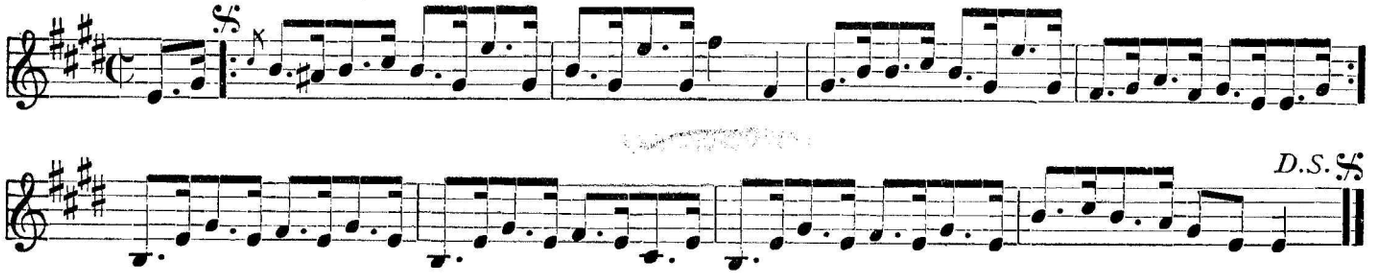
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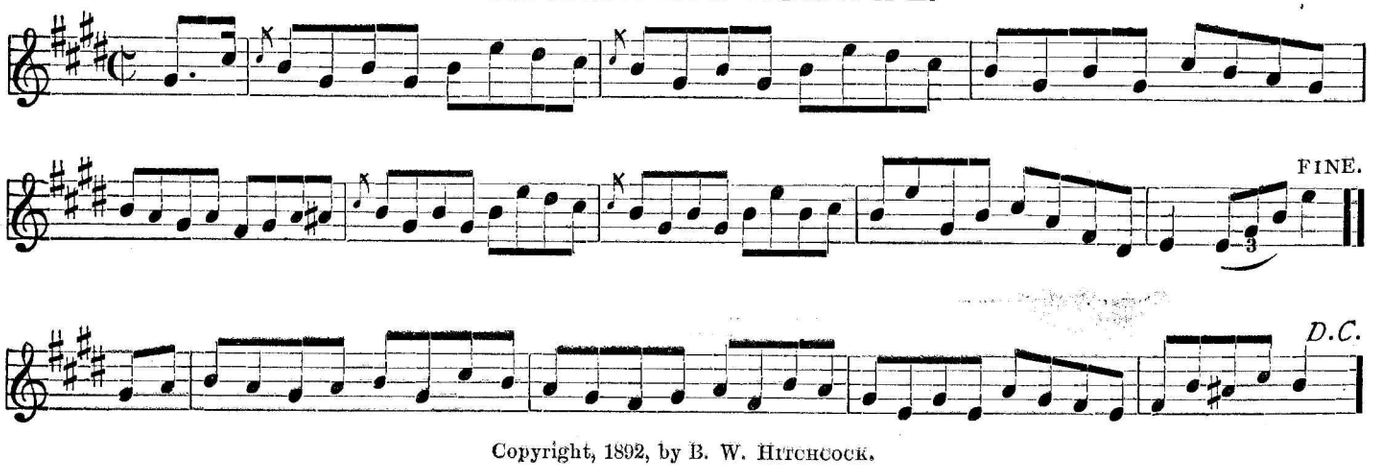
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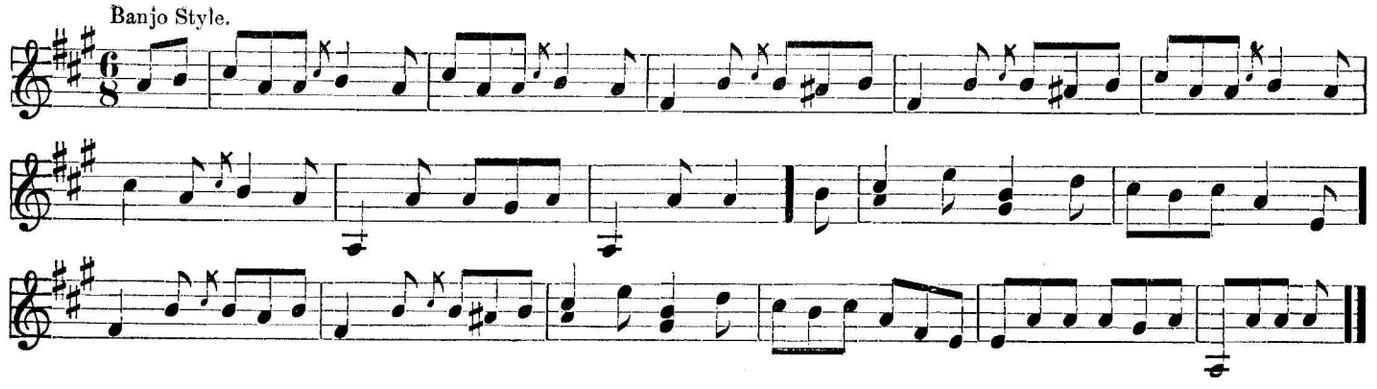
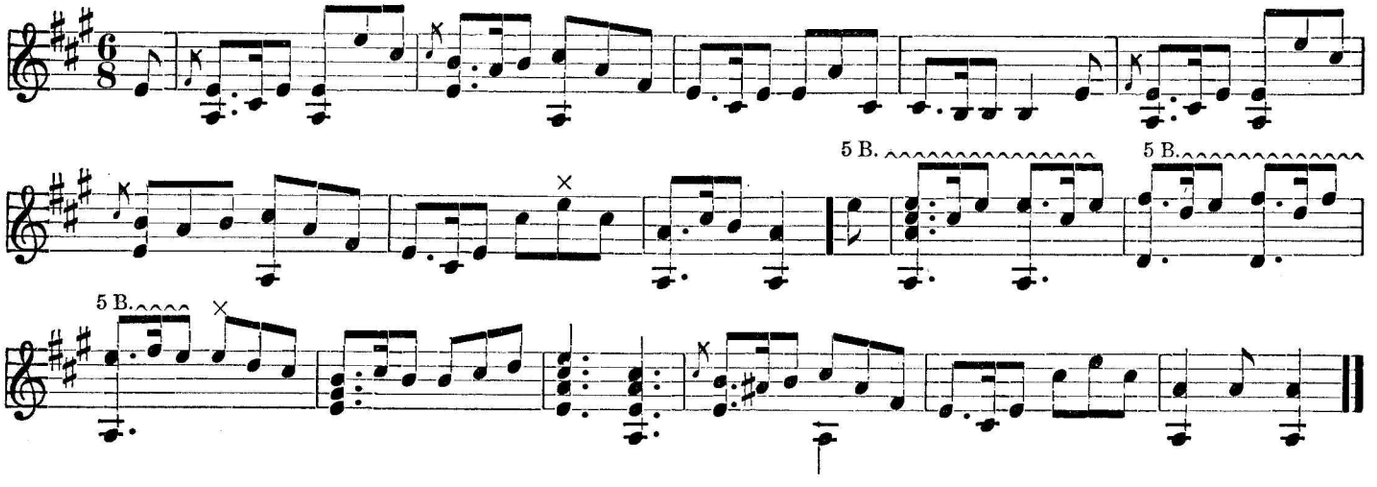
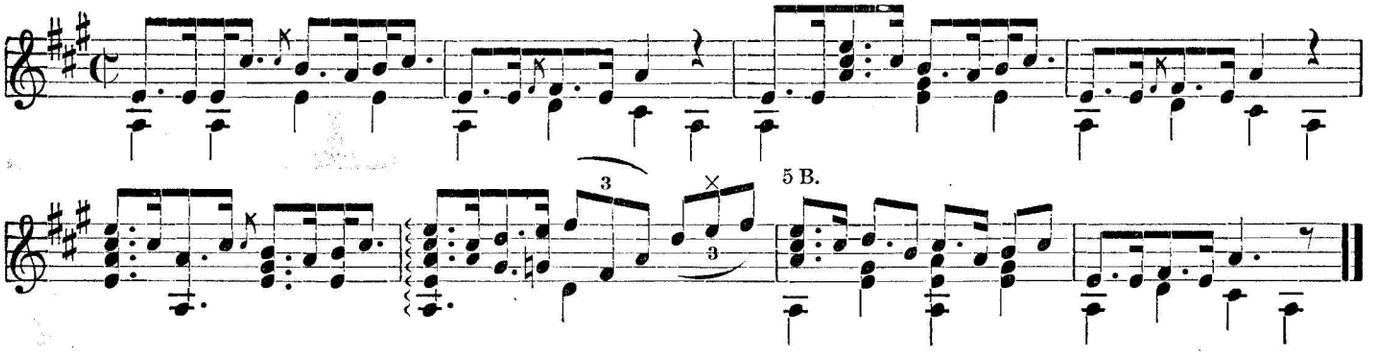
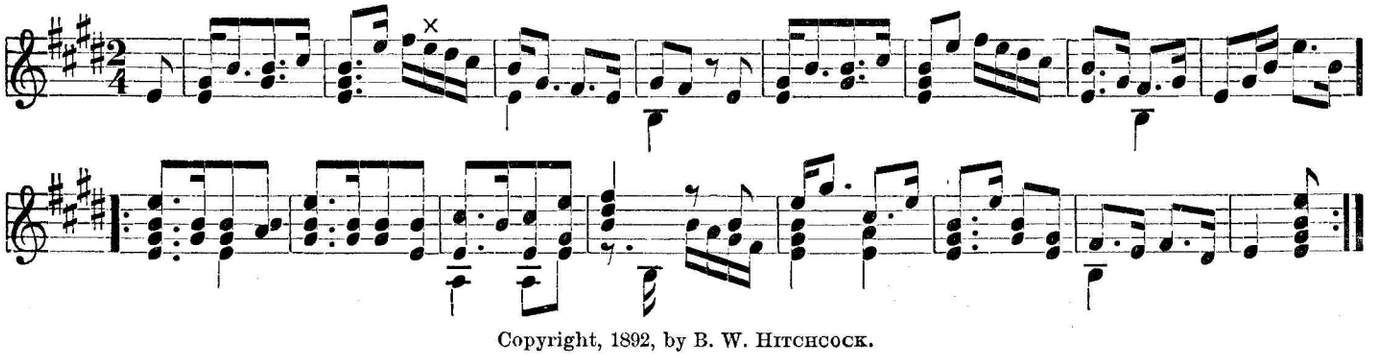
Banjo Style.

HASTE TO THE WEDDING.

COMIN' THROUGH THE RYE.



WEEL MAY THE BOAT ROW.

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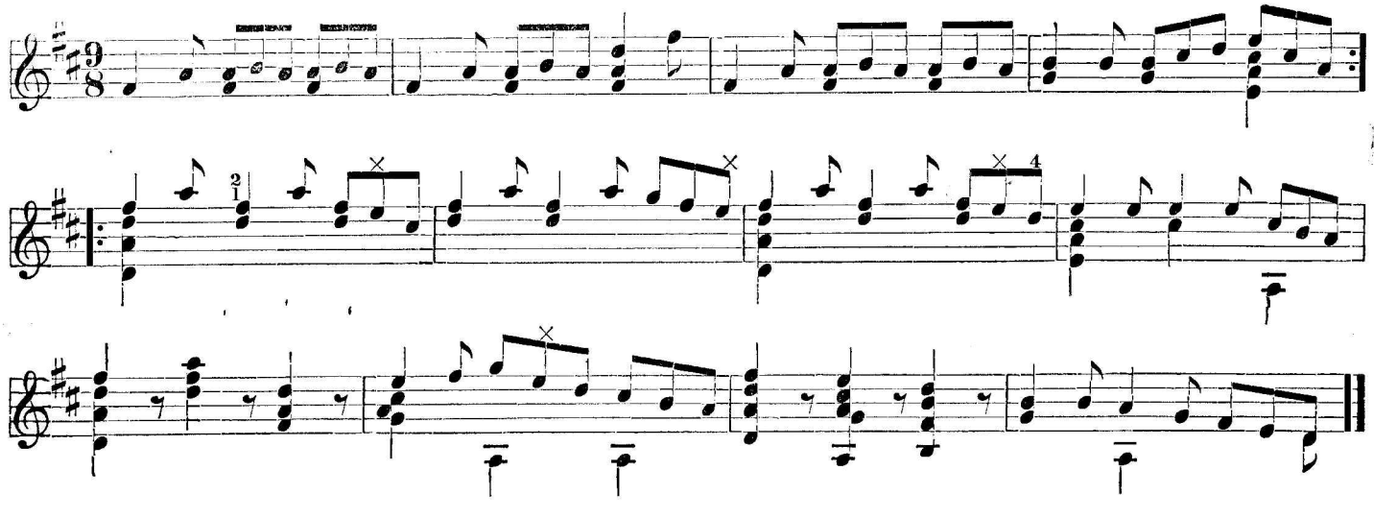
BARNEY BRALLIGHAN.

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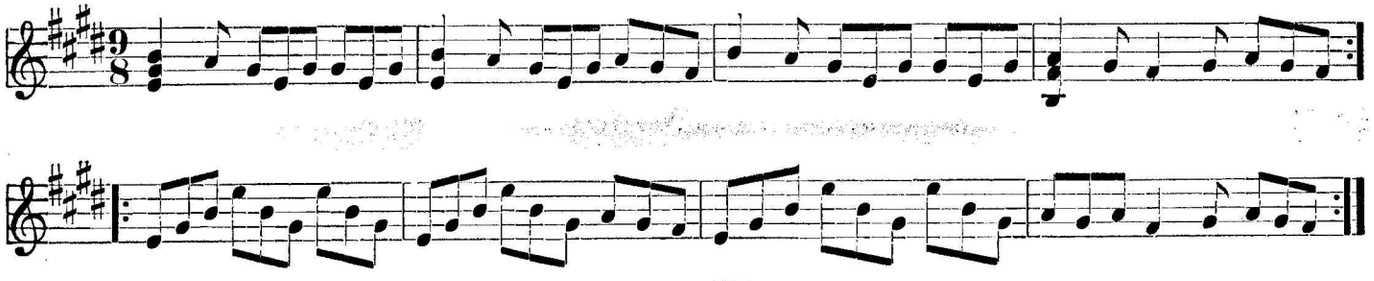
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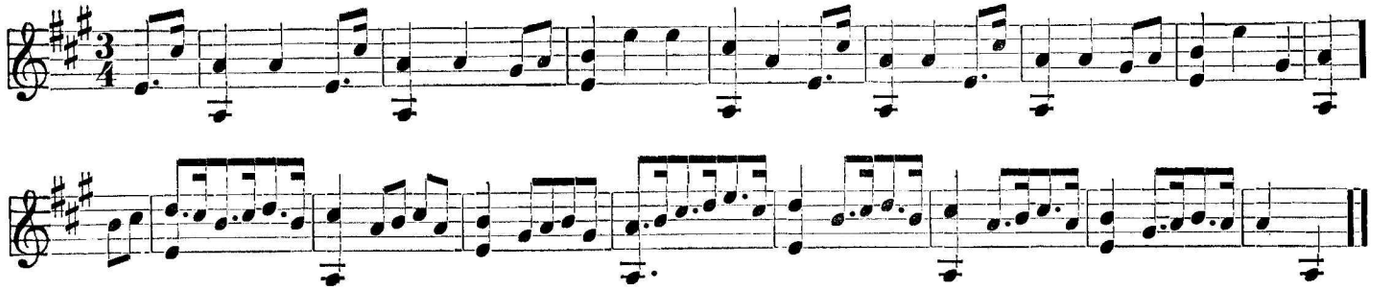
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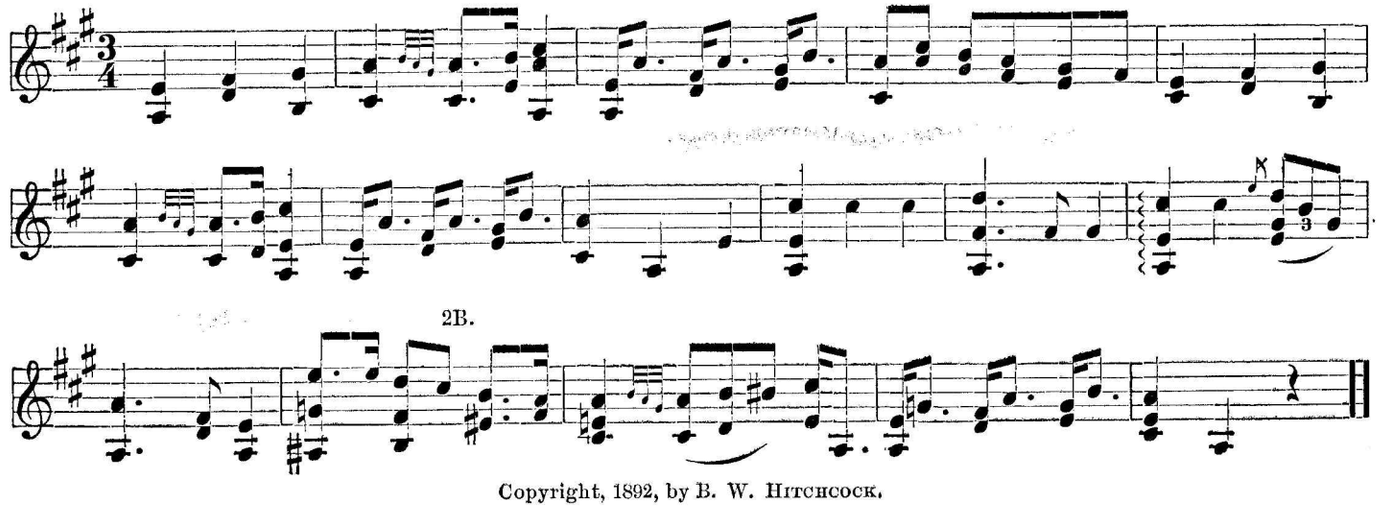
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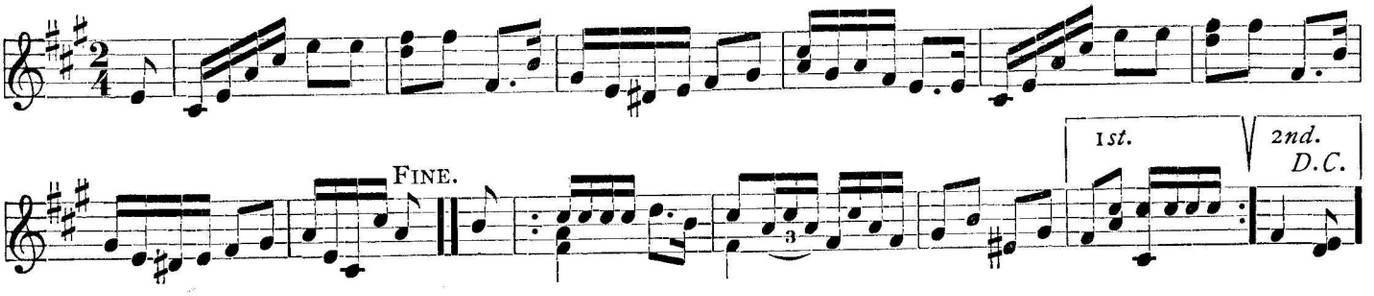
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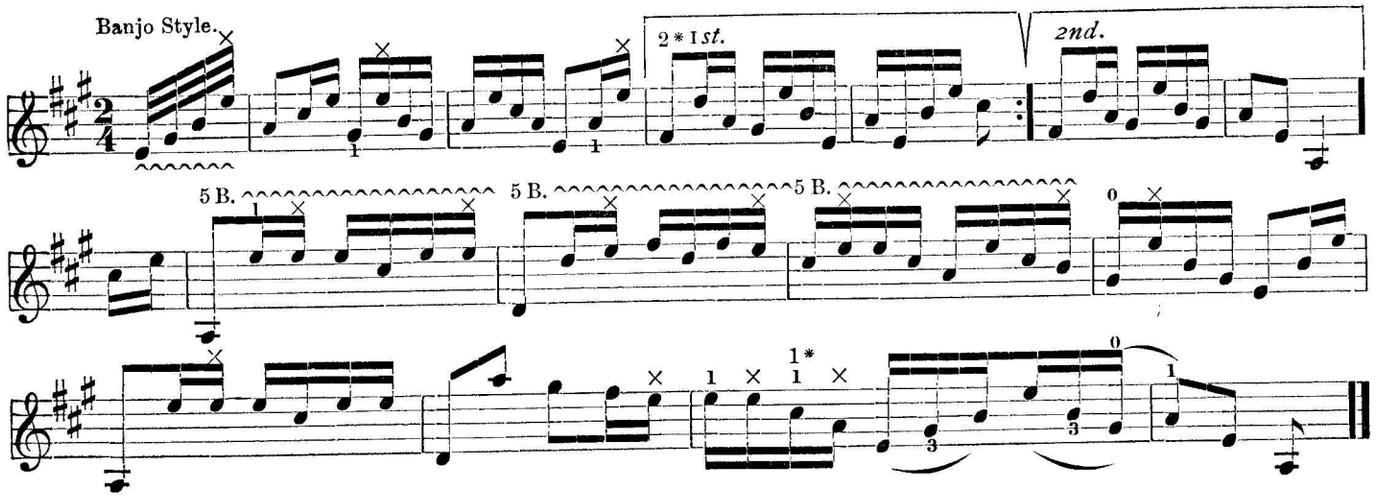
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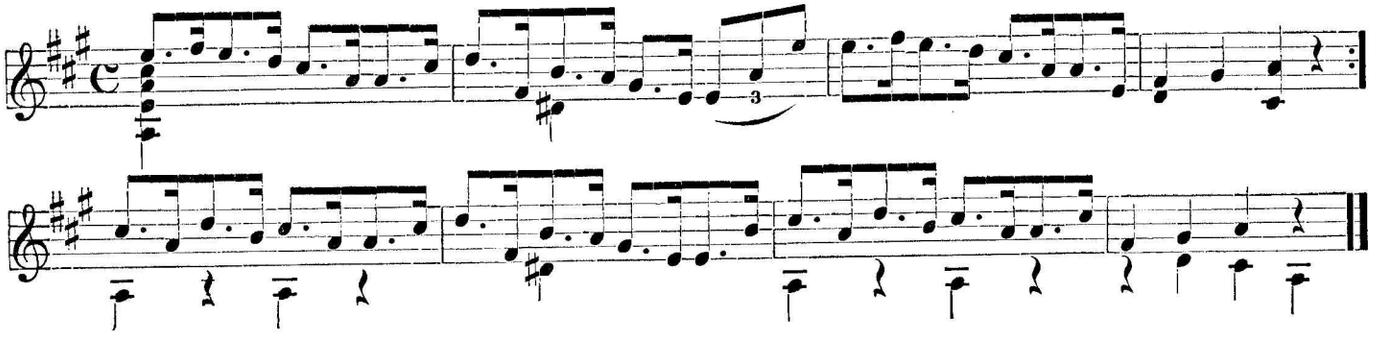
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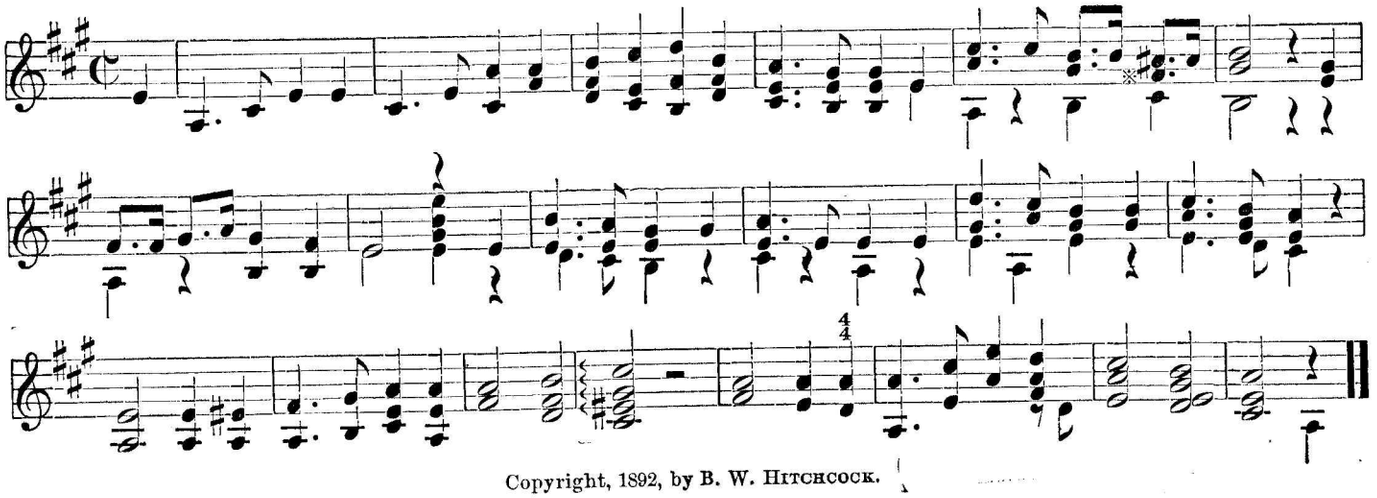
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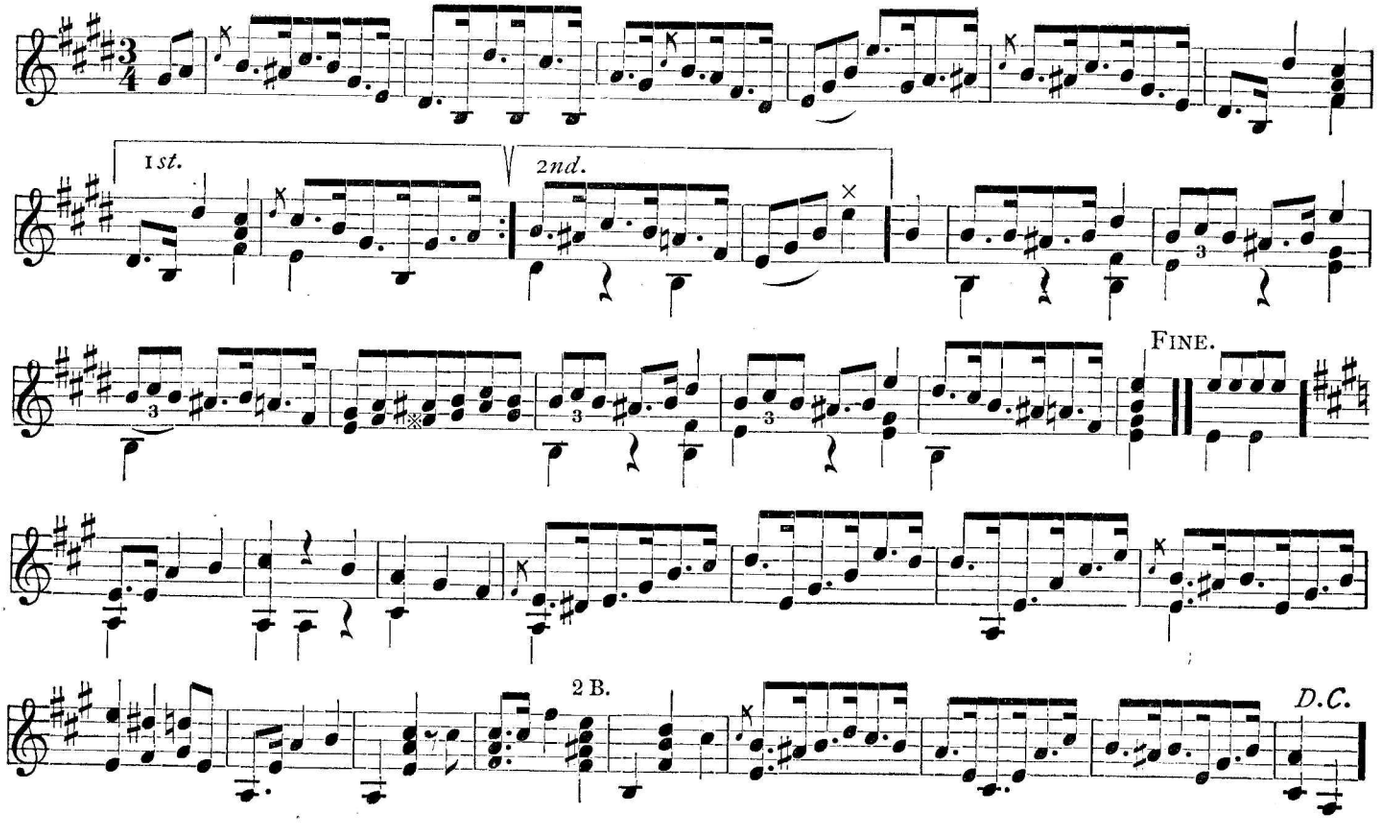
THE STARRY FLAG.

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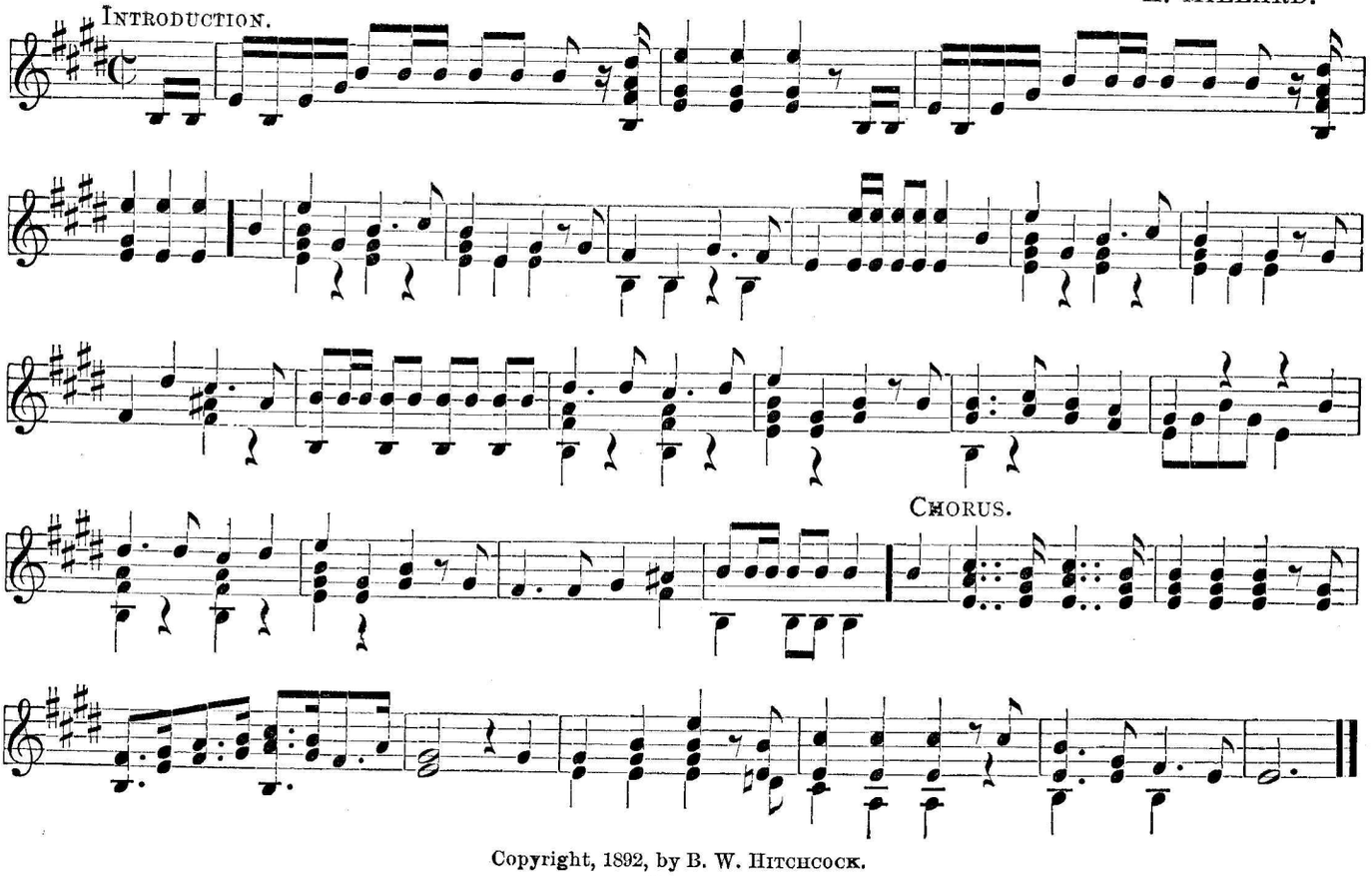
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THAT'S ALWAYS THE WAY WITH YOU BOYS.

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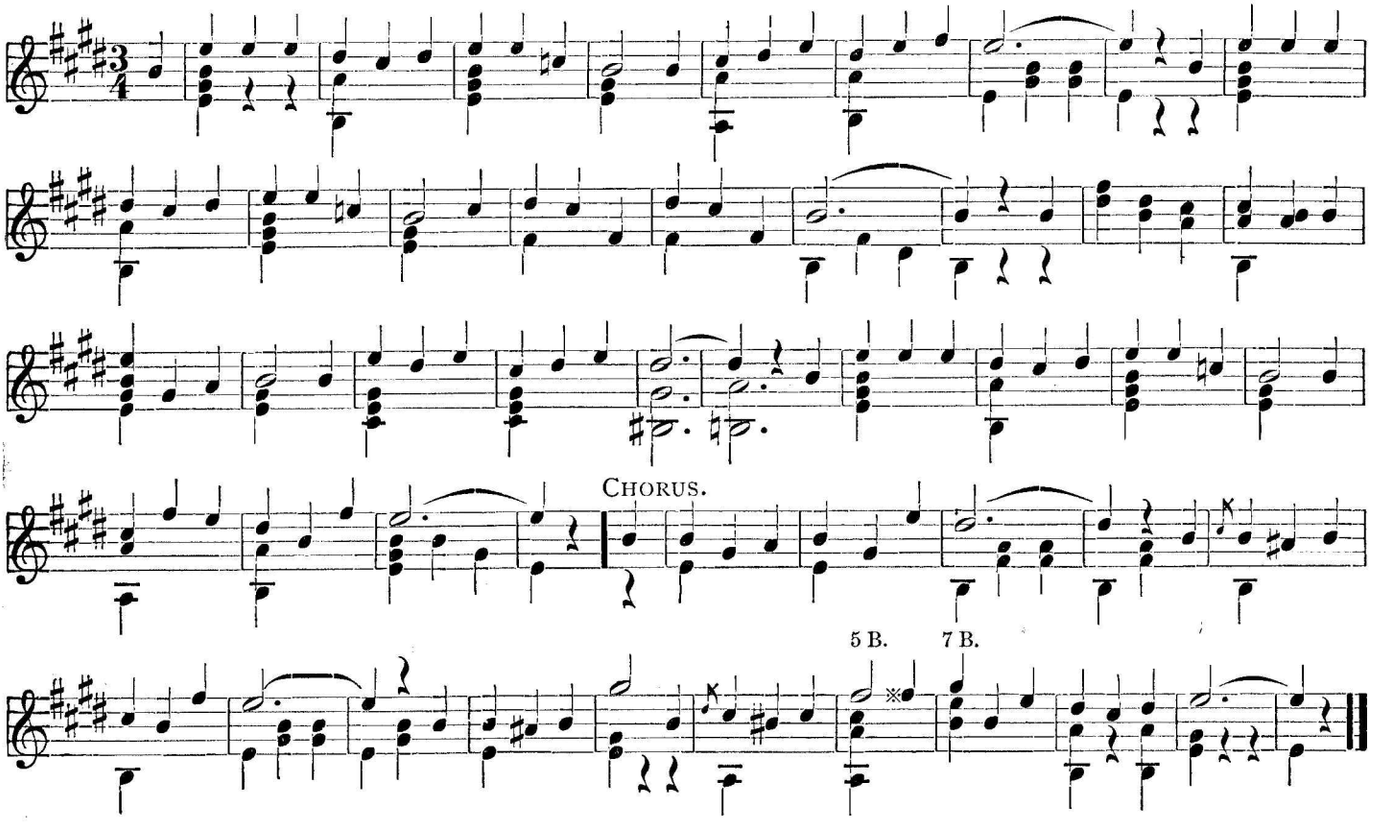
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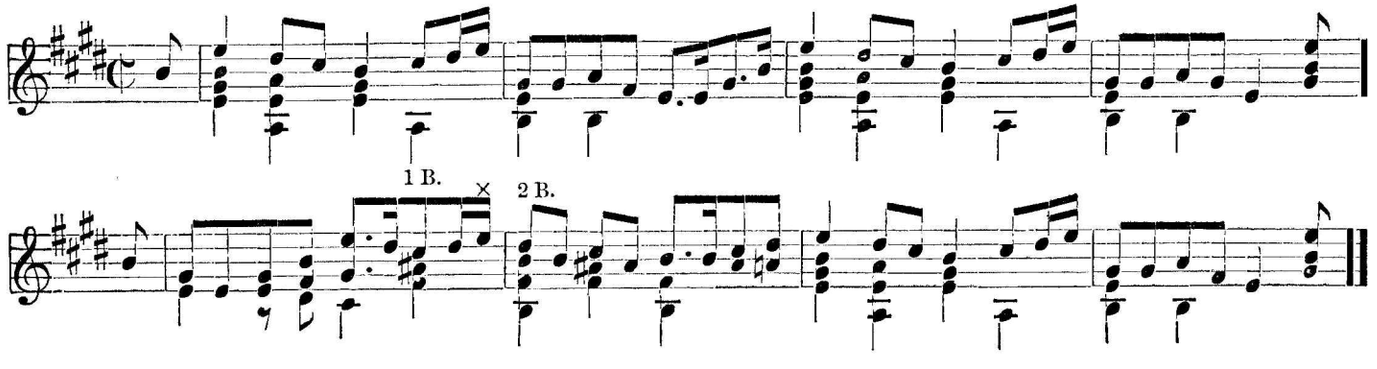
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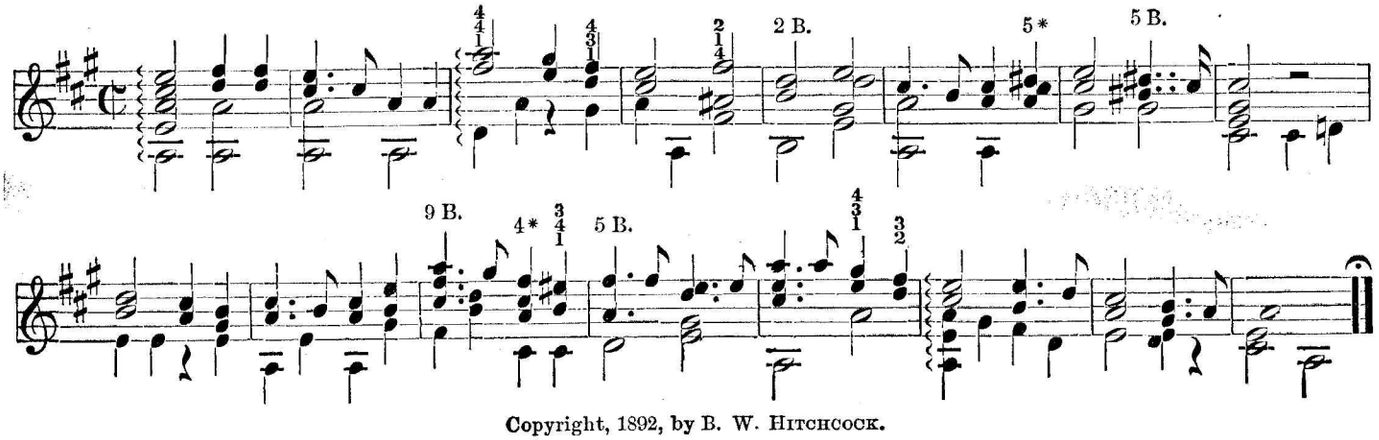
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GWINE TO ZION'S LAND.

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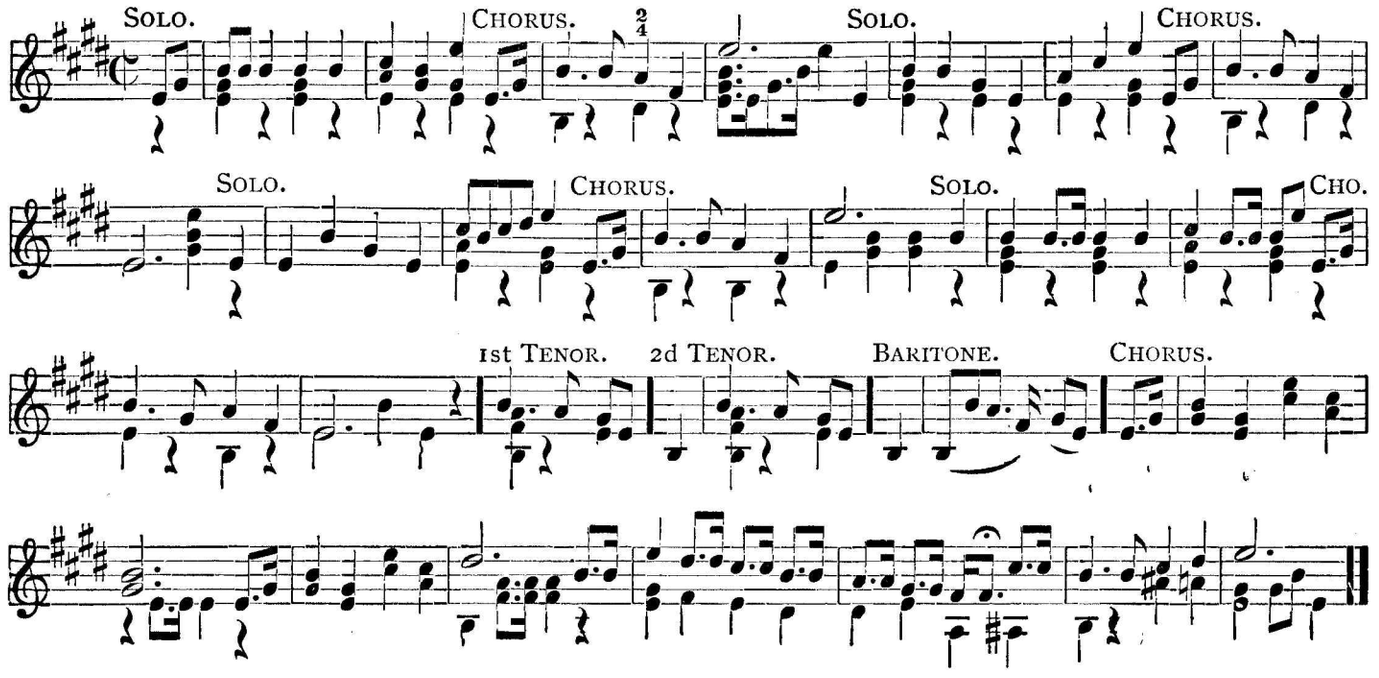
JOG ALONG TO GLORY.

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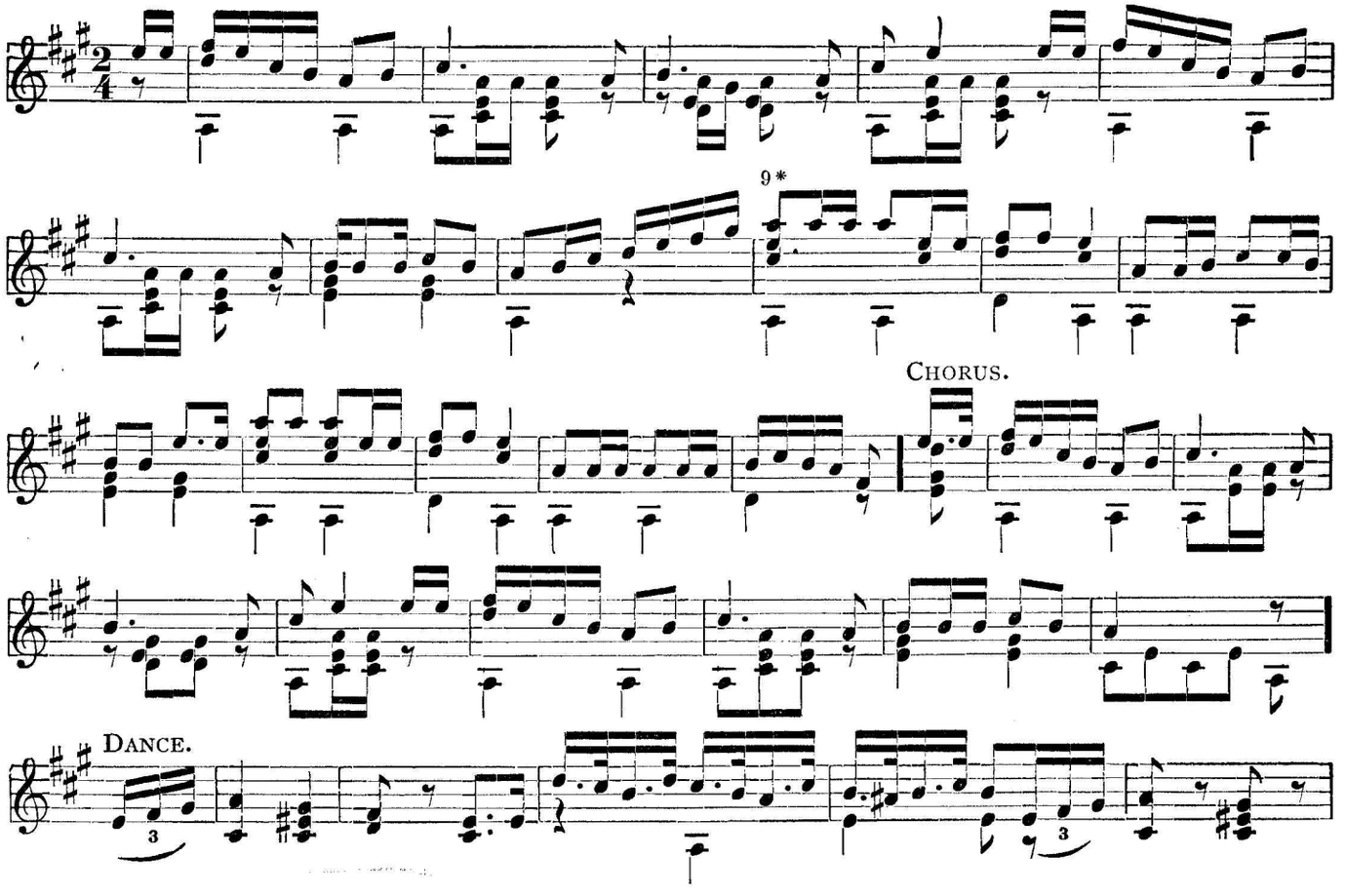
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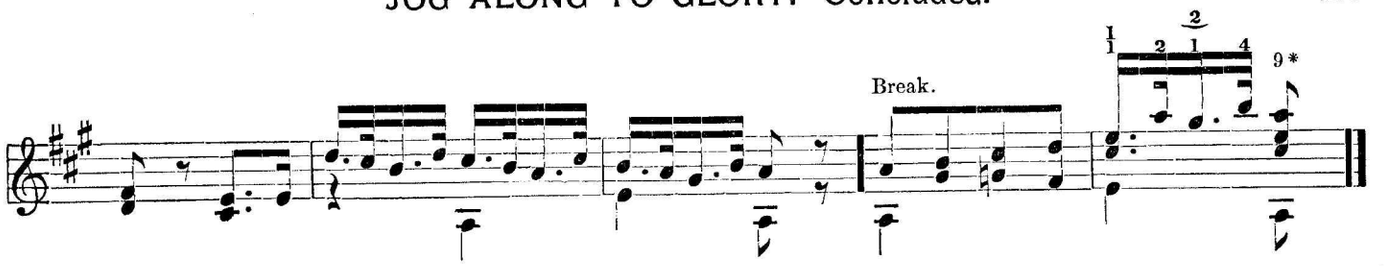
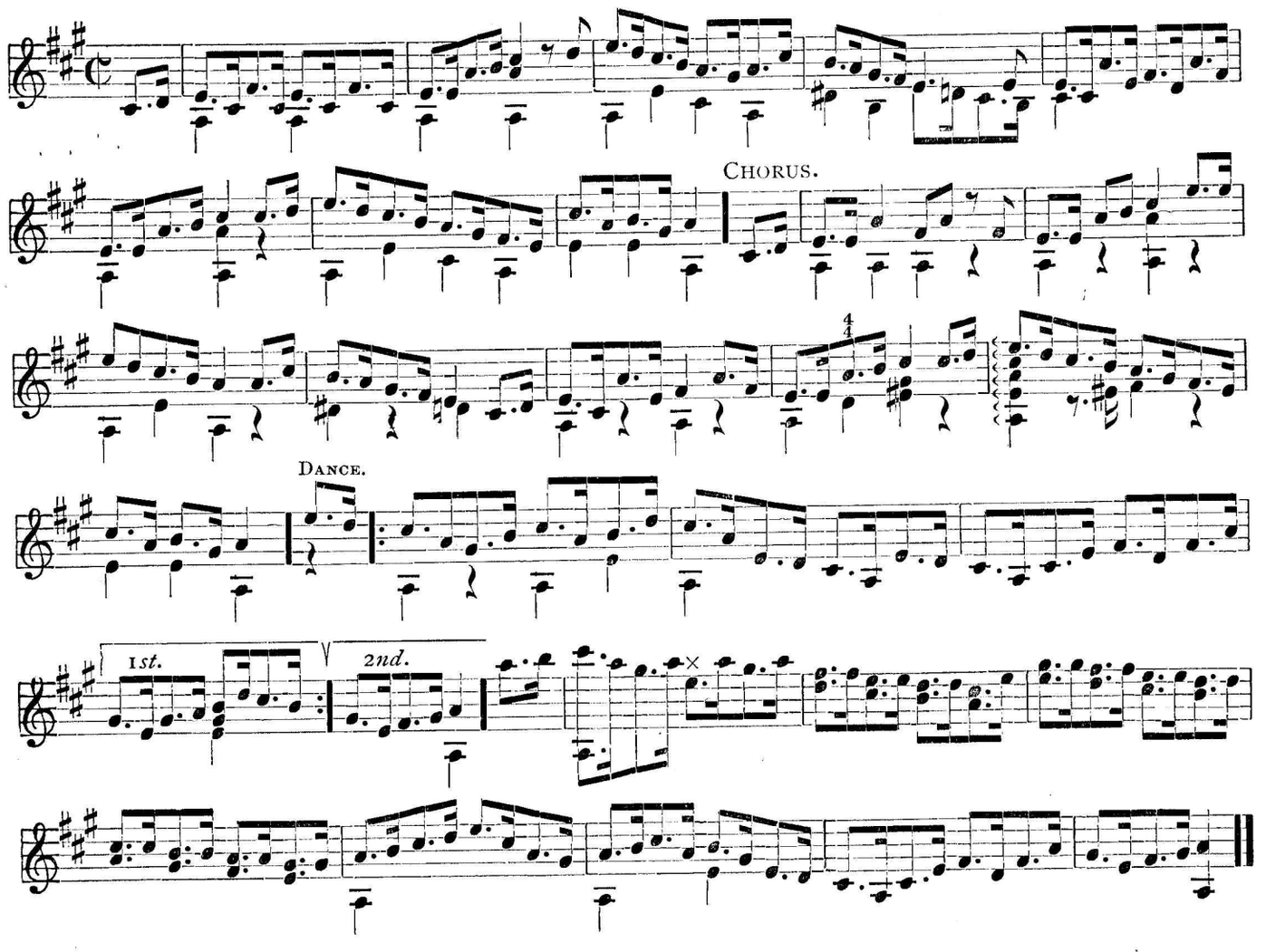
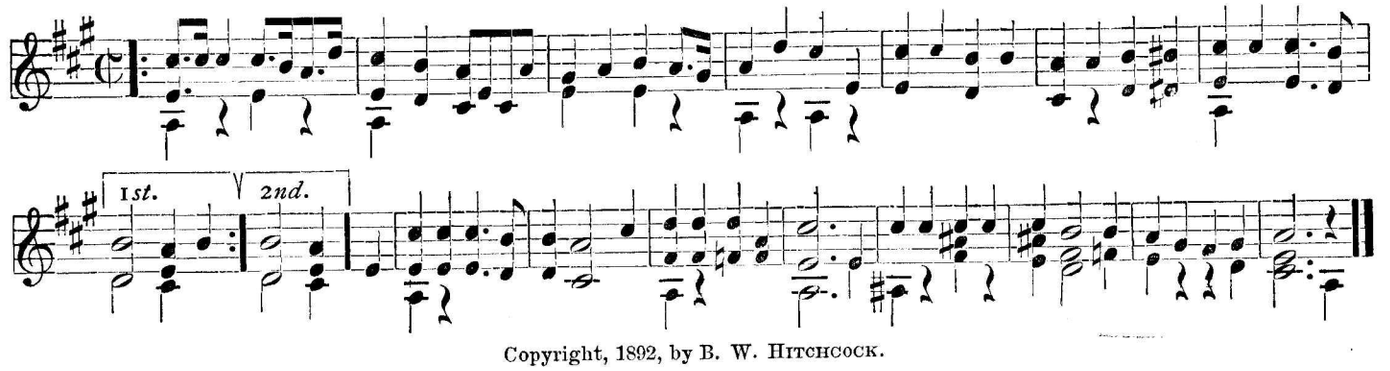


THE BOYS OF LANCASHIRE.

DAVE BRAHAM.

DE ANGELS AM A COMING.

JAMES A. BLAND.

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TEXAS CHARLIE.

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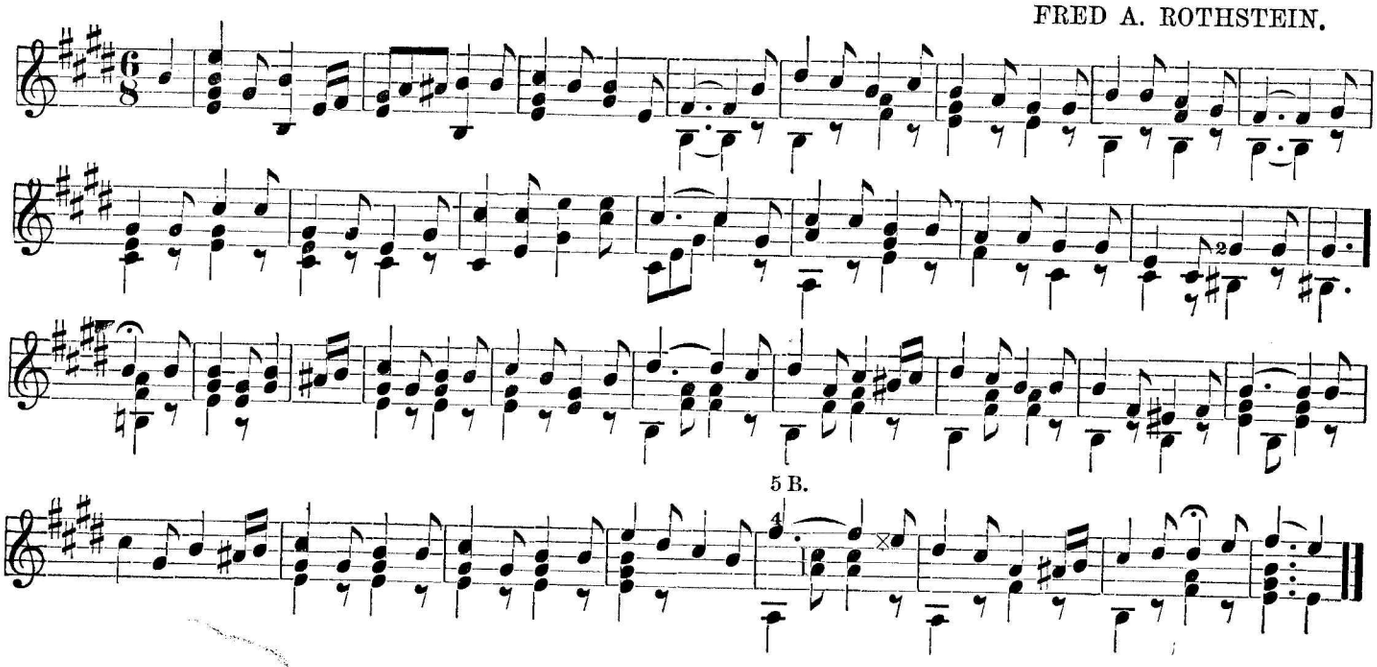
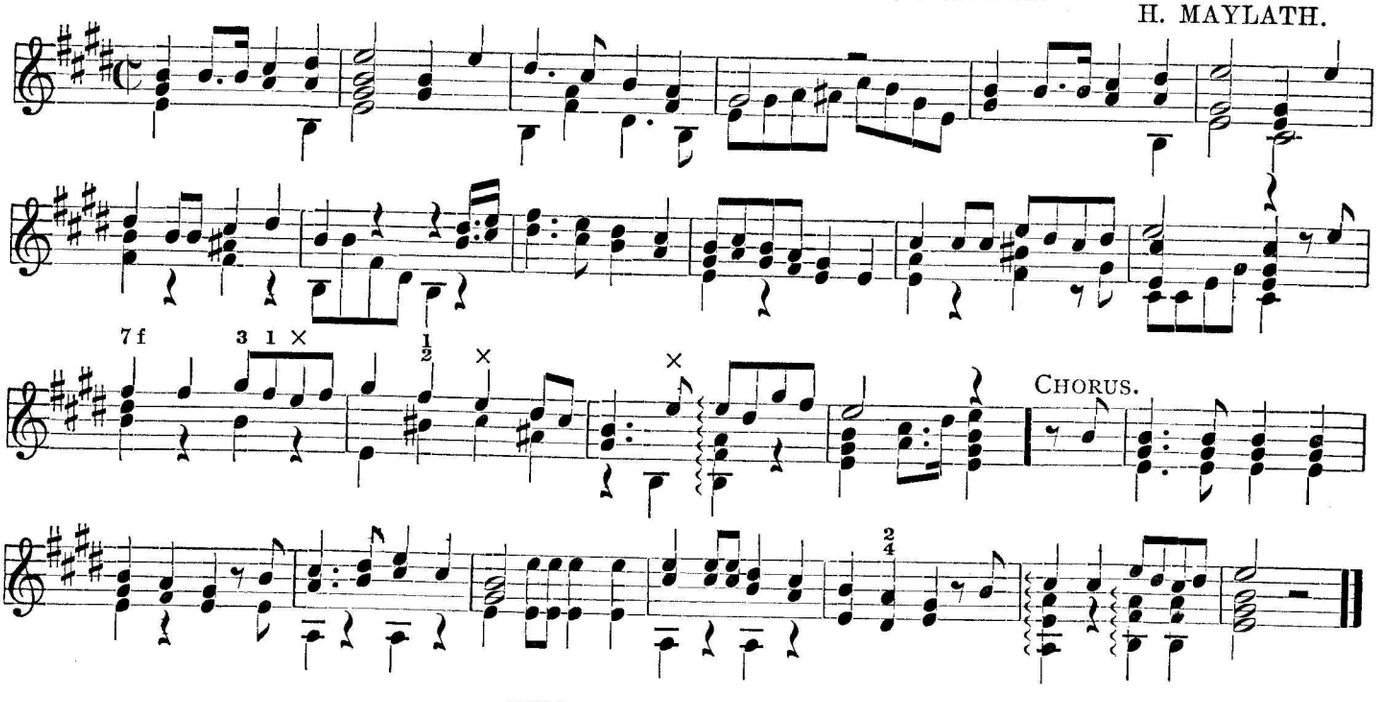

THE CLOUDS ARE ROLLING BY, JENNIE.

H. MAYLATH.

WHAT SHALL I DO?

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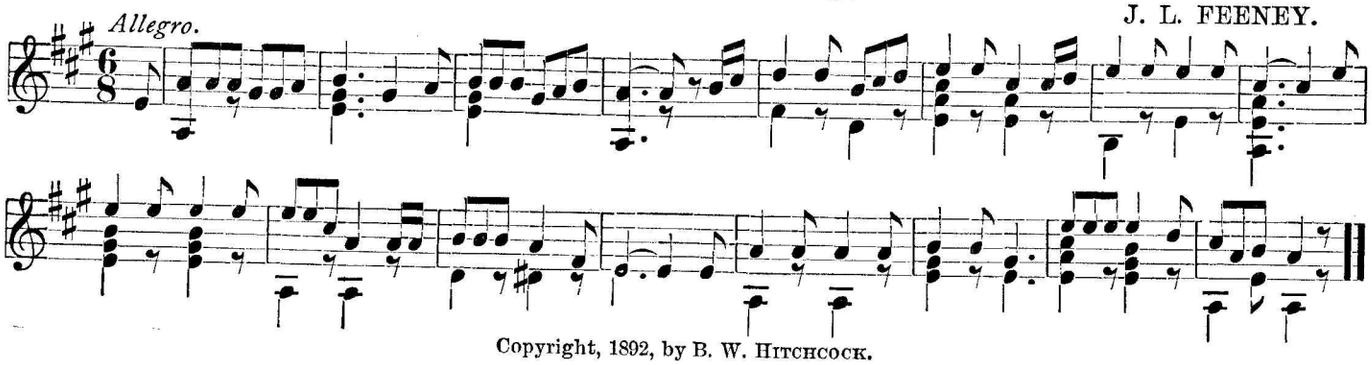
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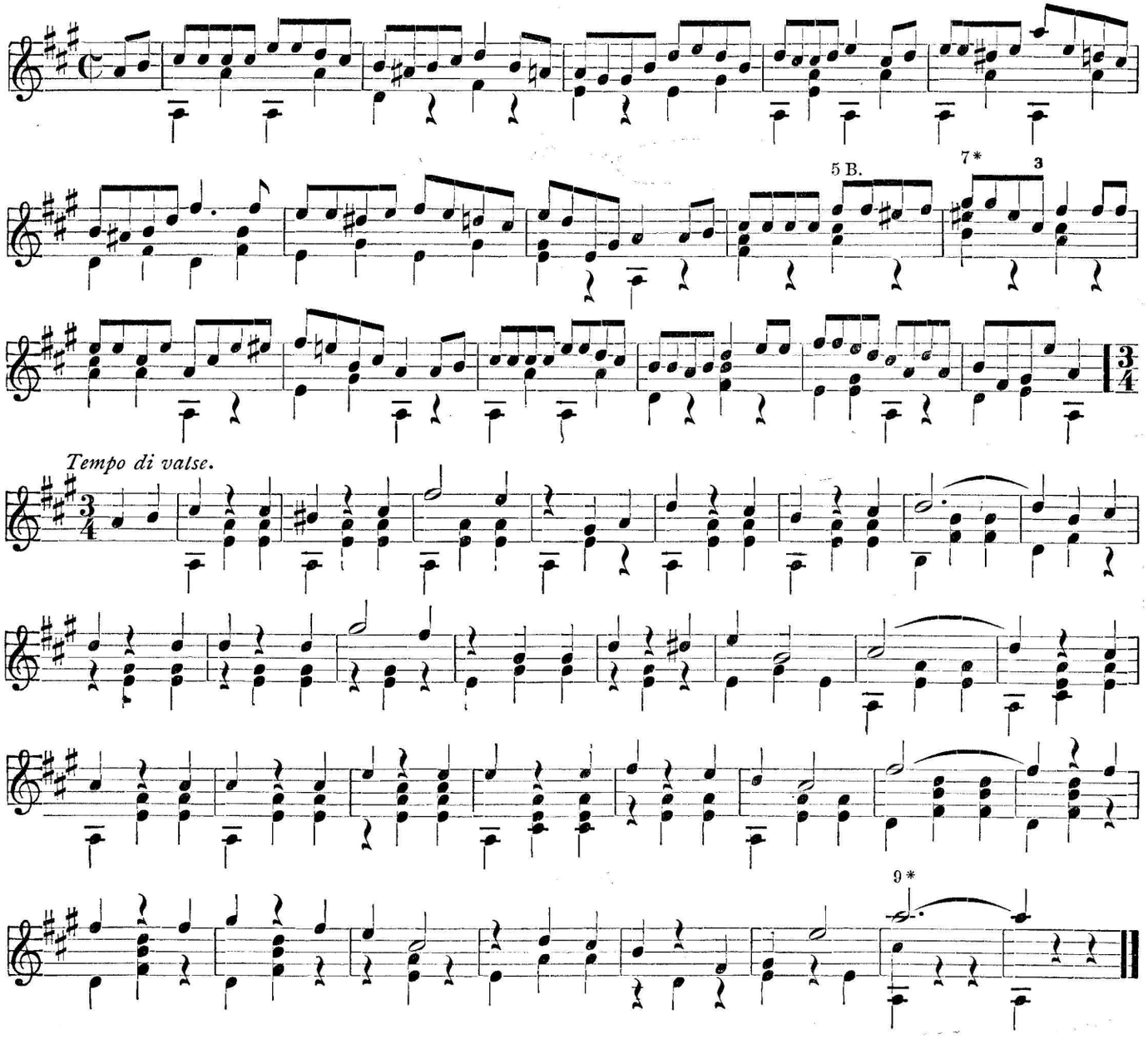
HOW TO BE A MASHER.

ALEXANDER SPENCER.

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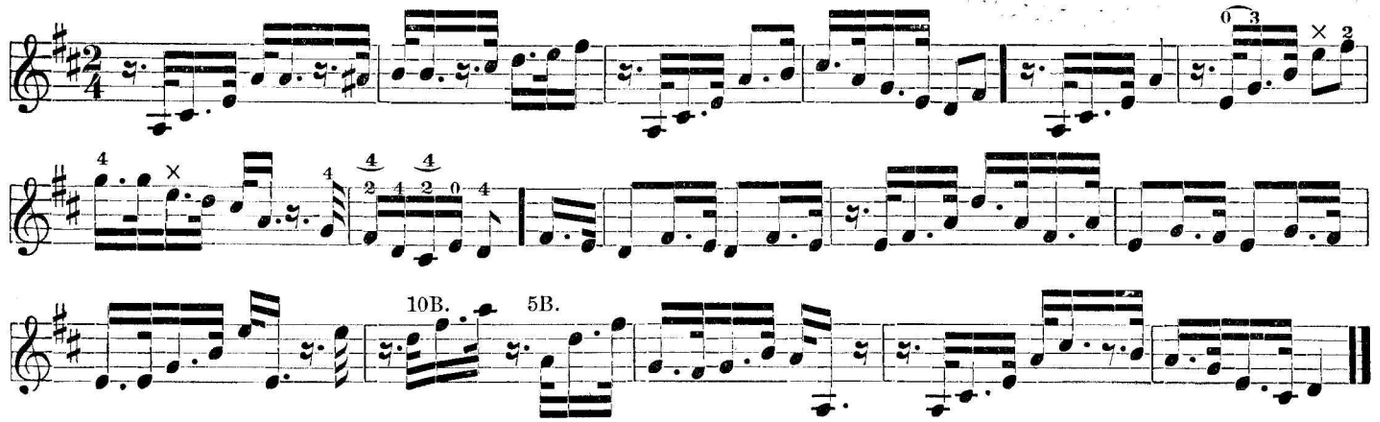
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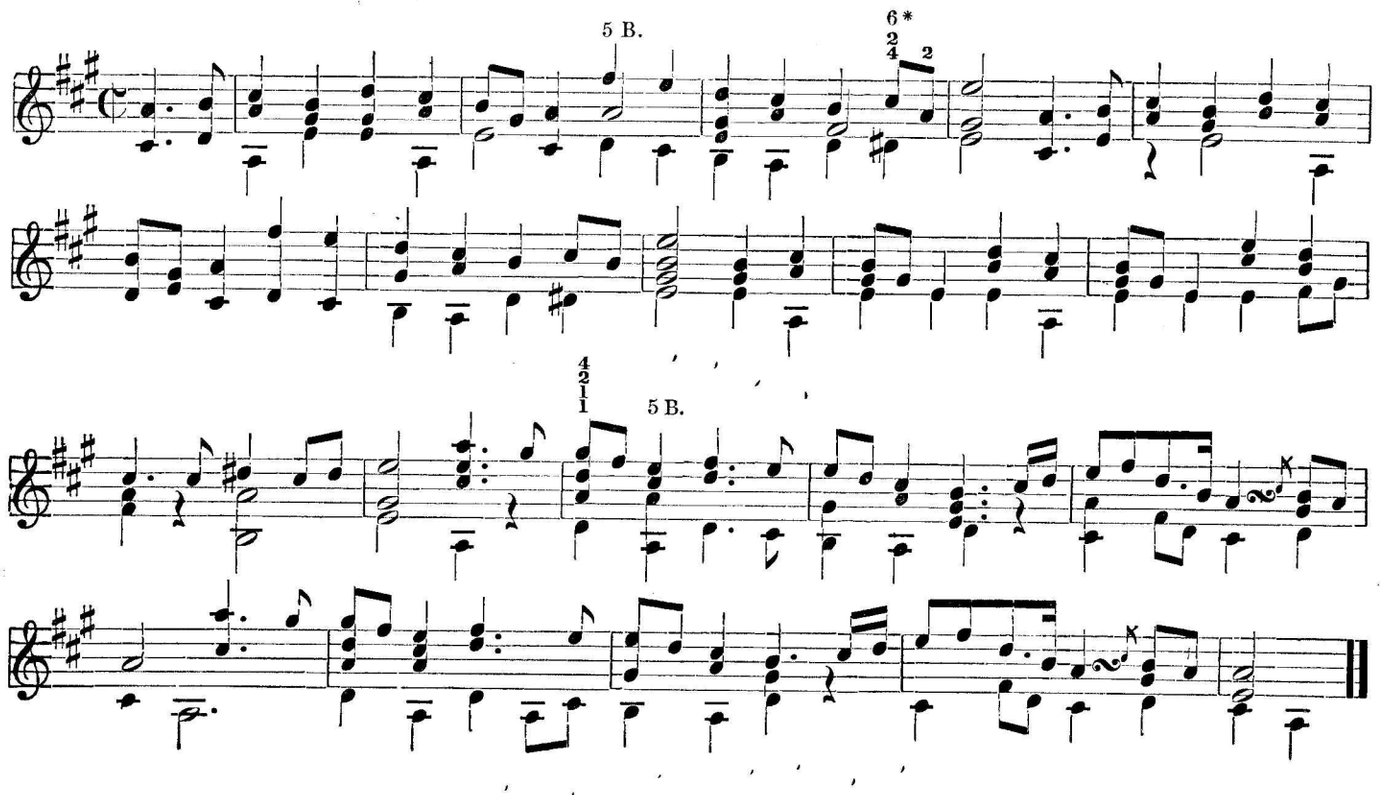
OUR SELECTED IRISH STYLE.

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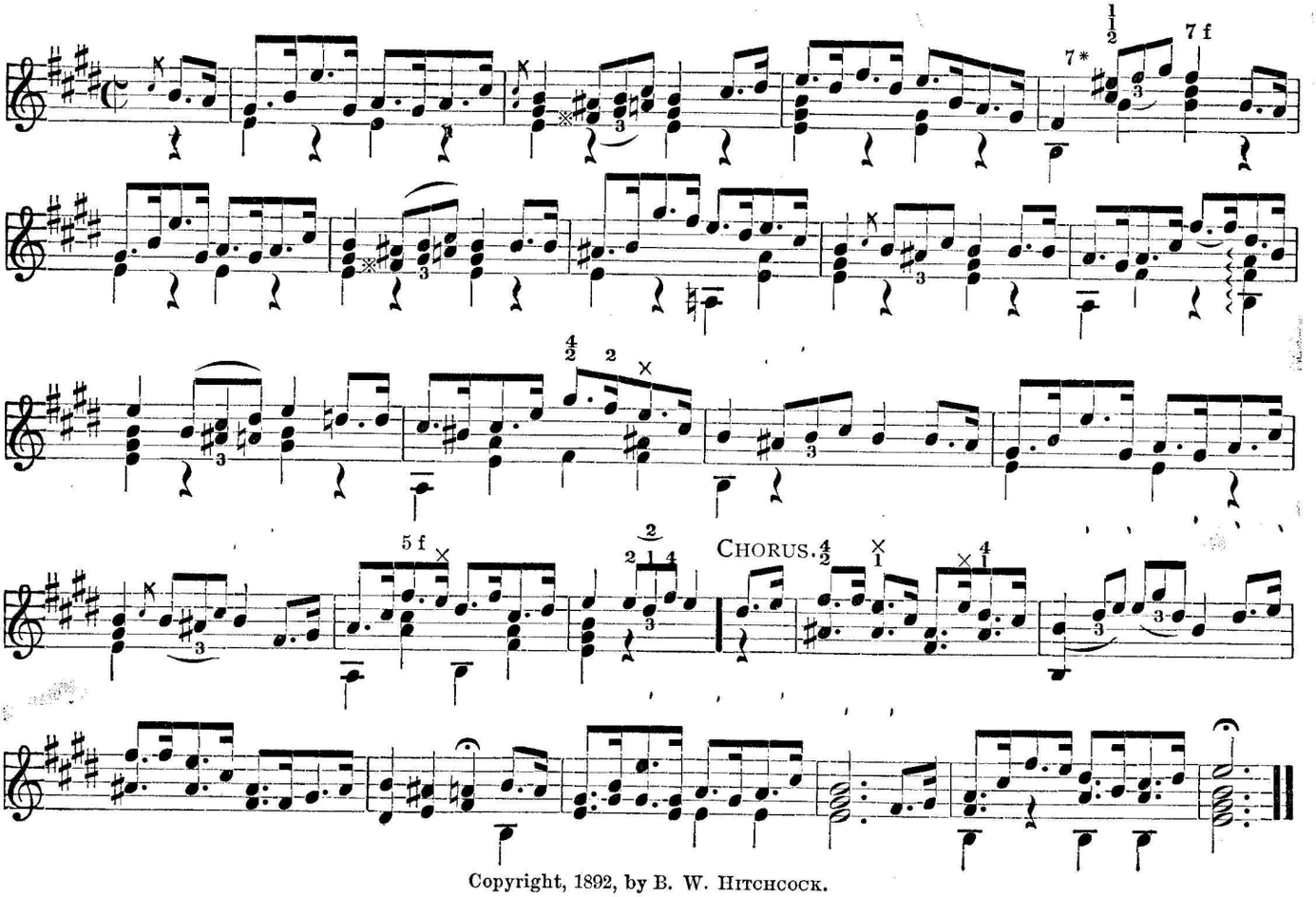
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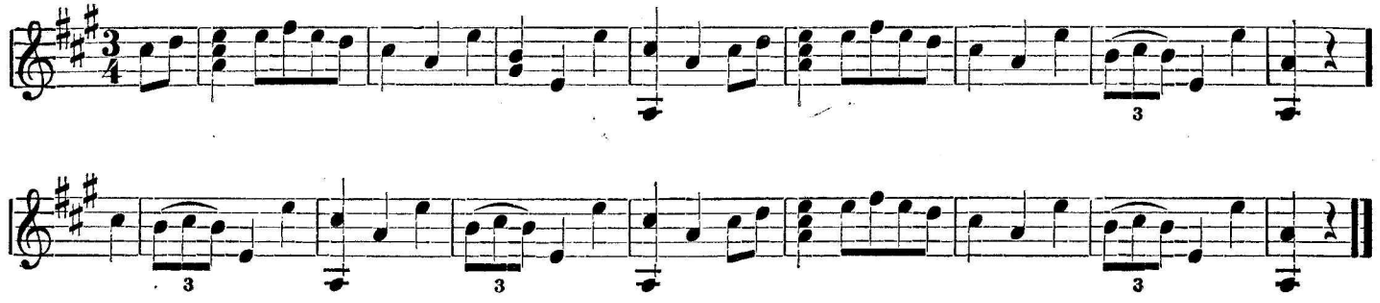
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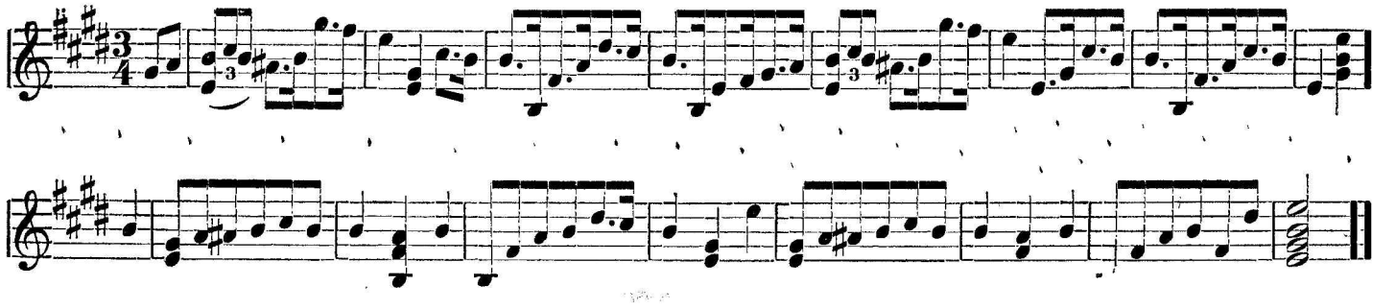
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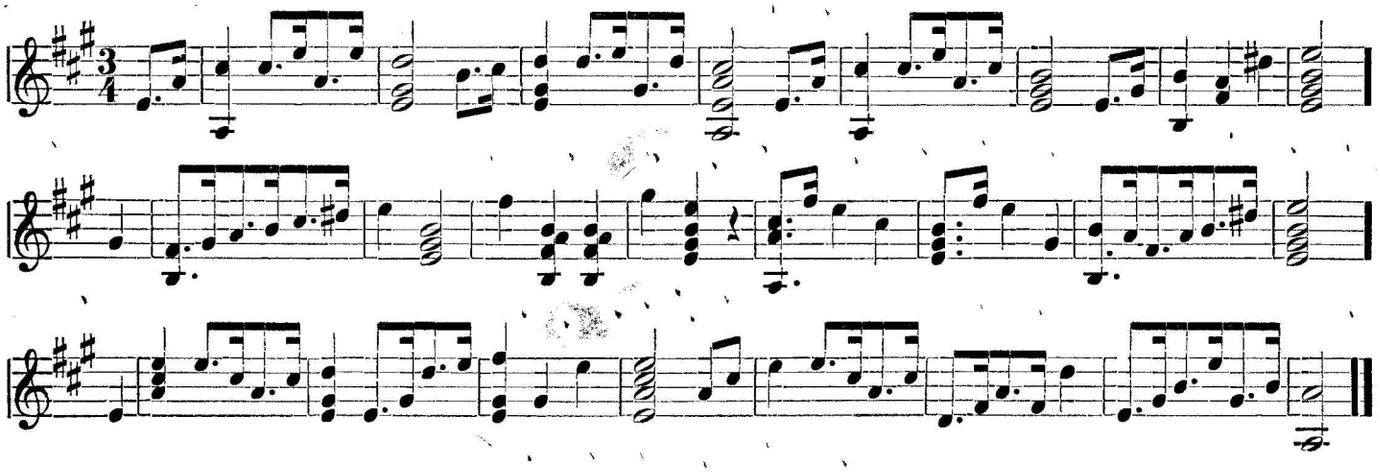
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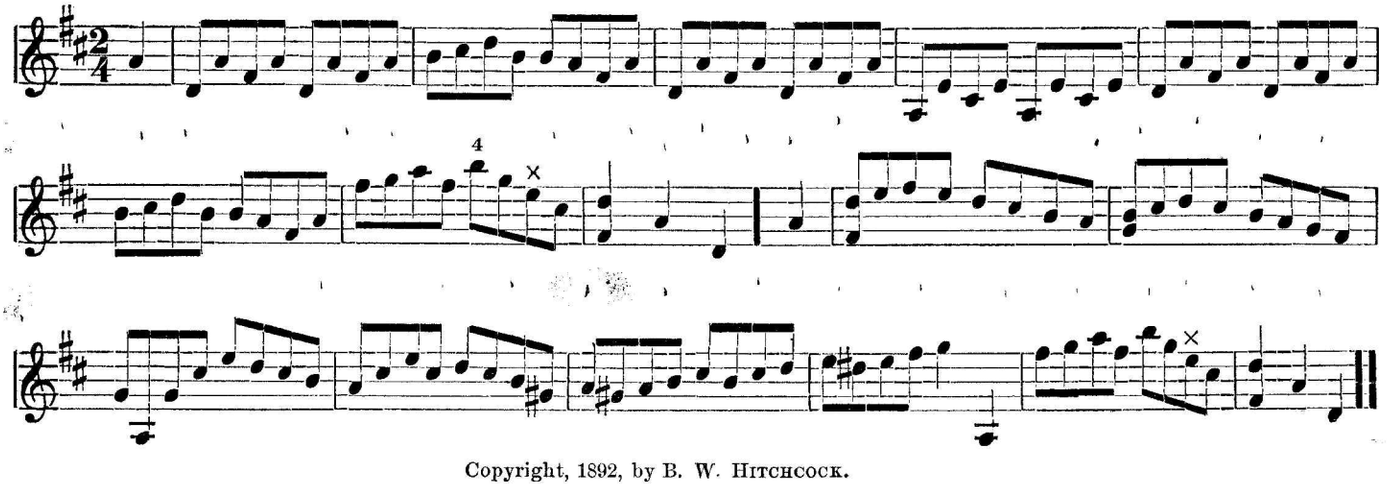

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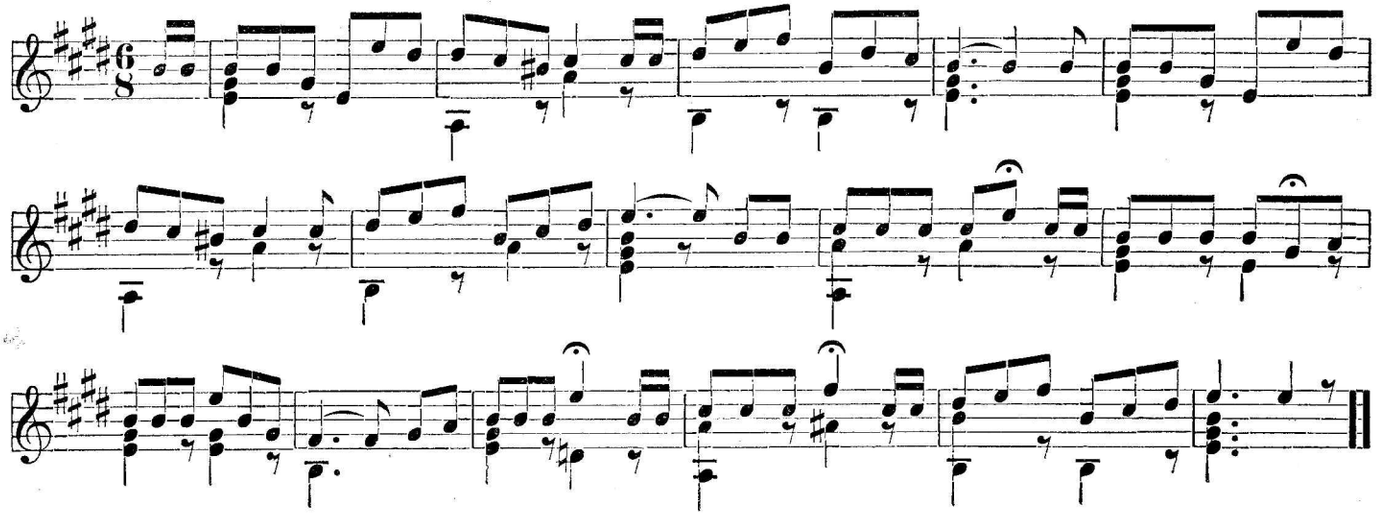
BILLY'S BACK ROOM.

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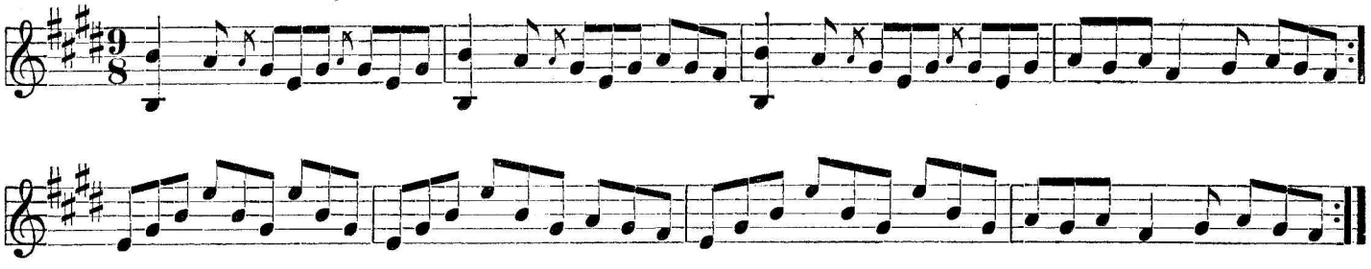
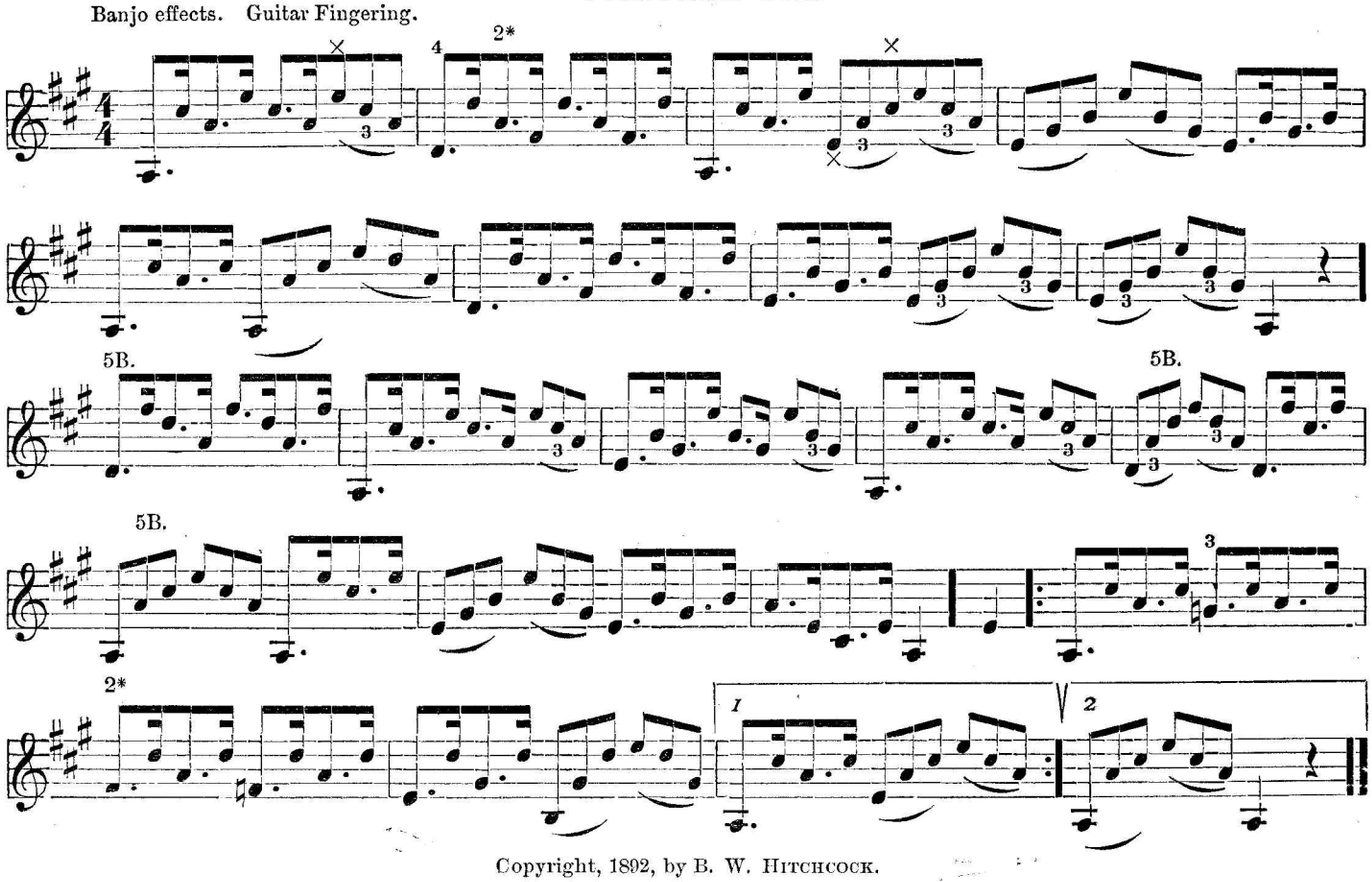


PASTIME JIG.

Banjo effects. Guitar Fingering.



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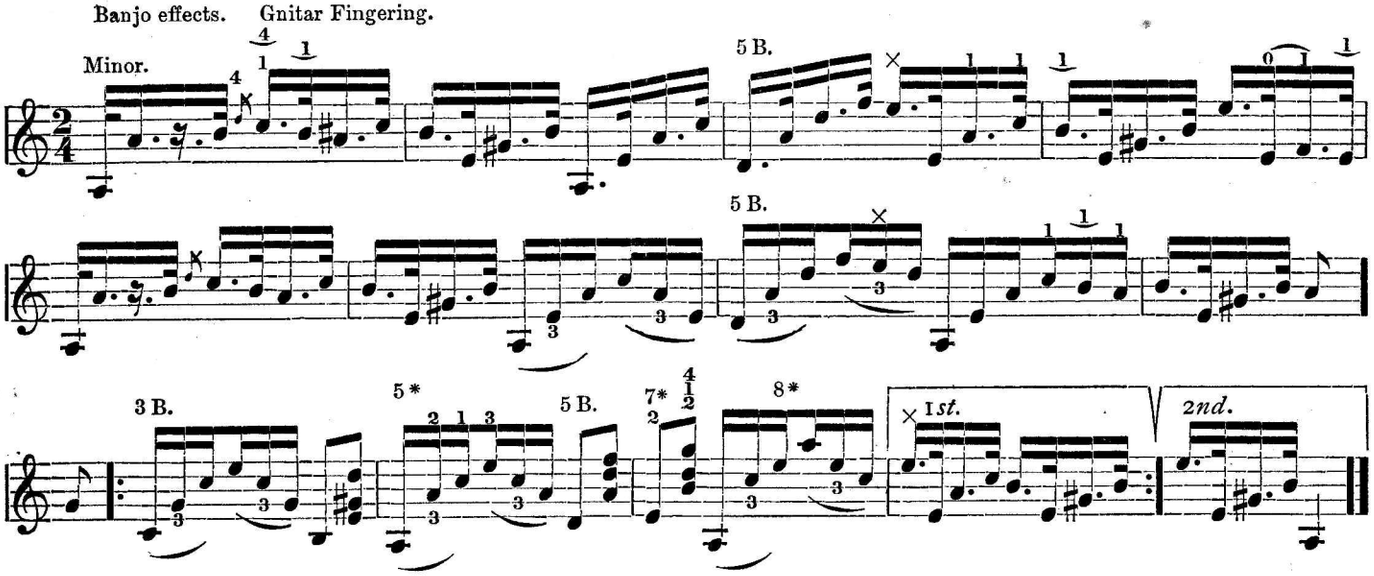
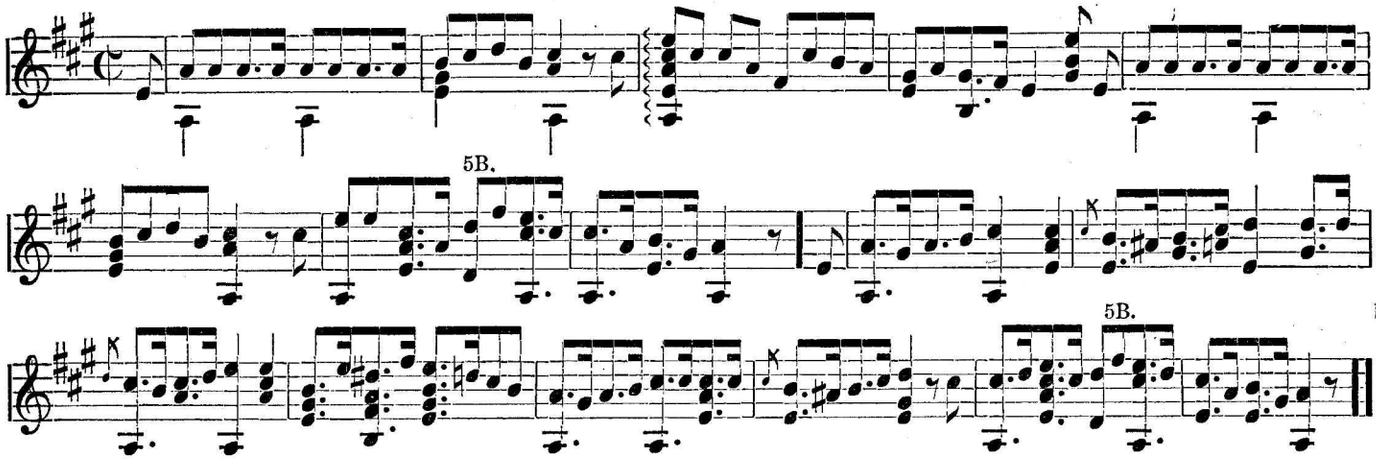


PERHAPS SHE'S ON THE RAILWAY.

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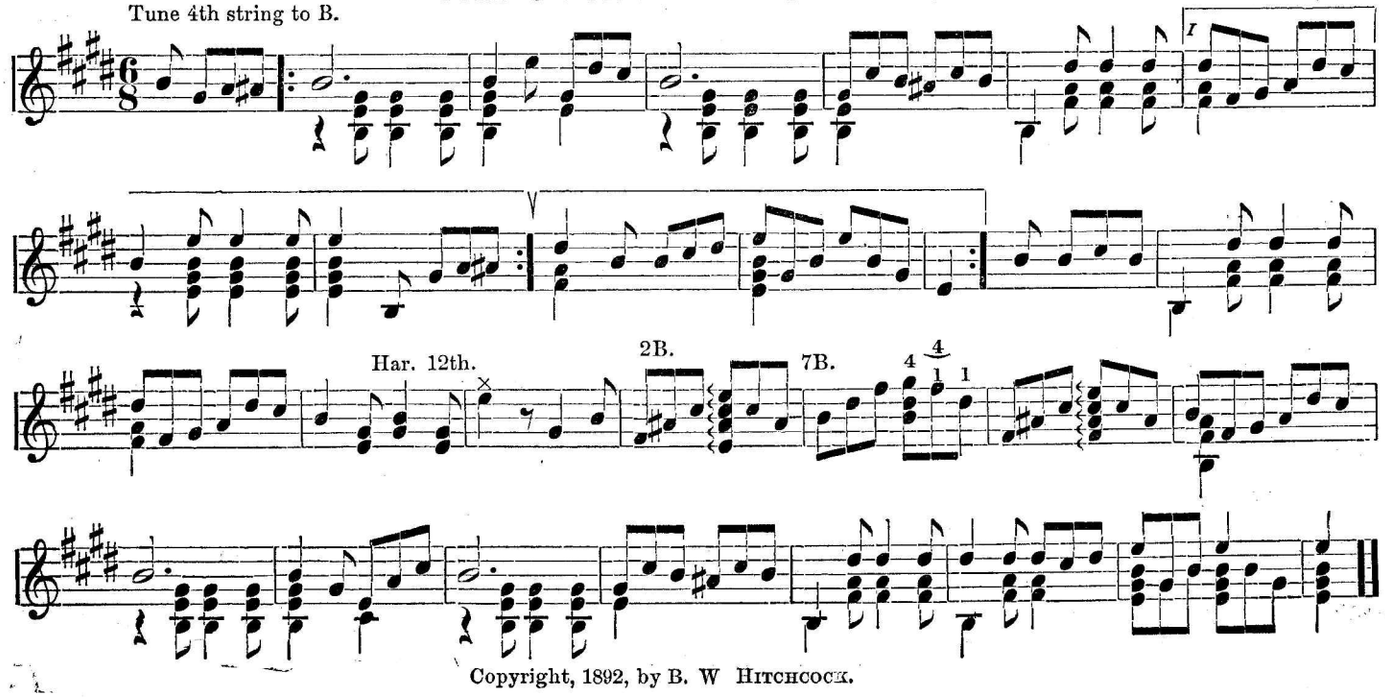
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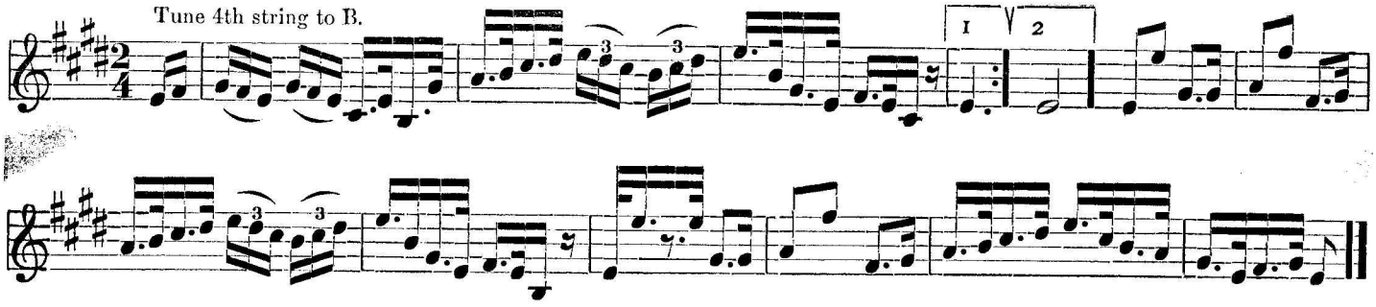
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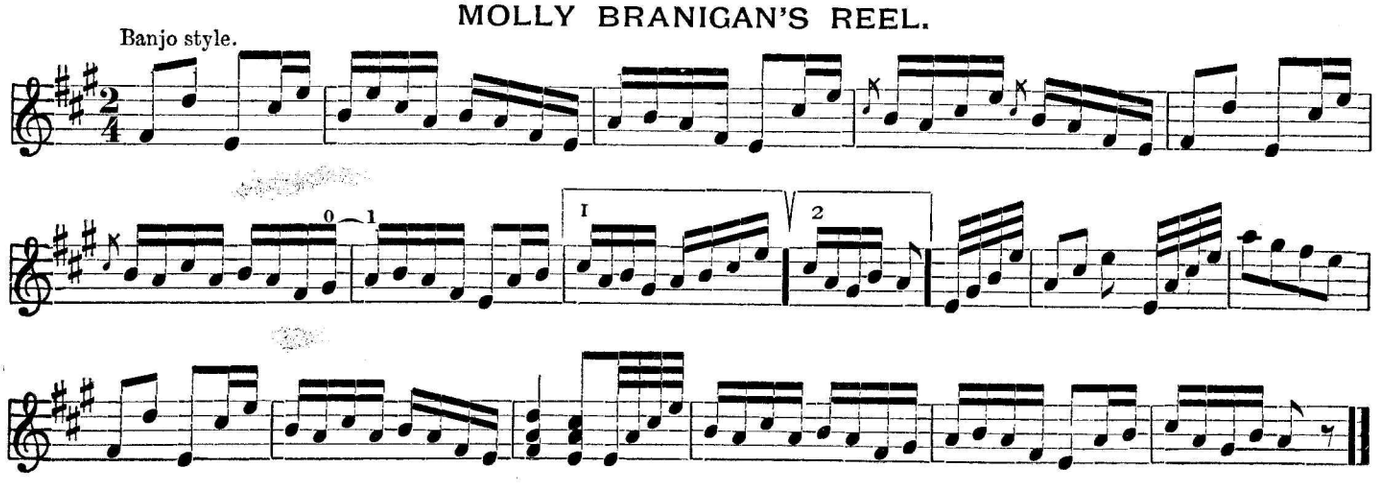

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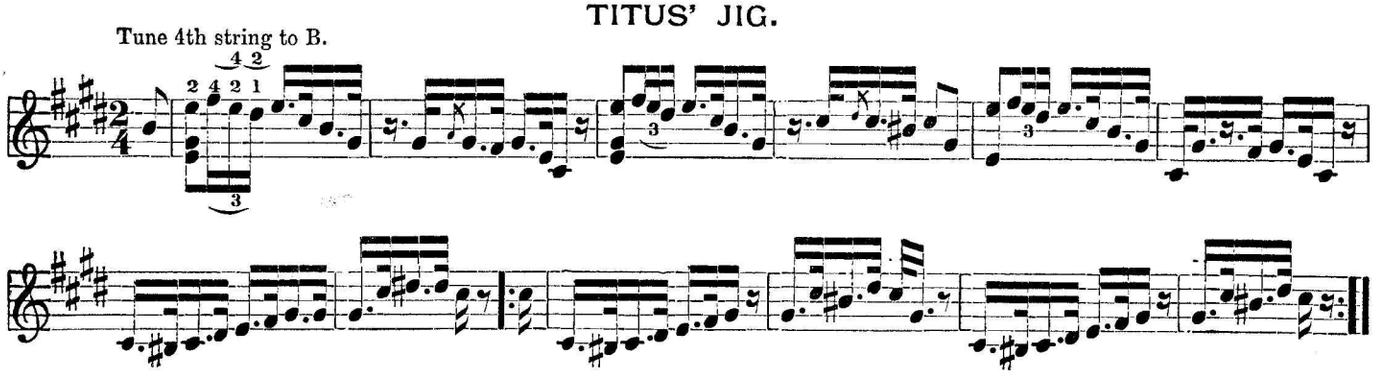

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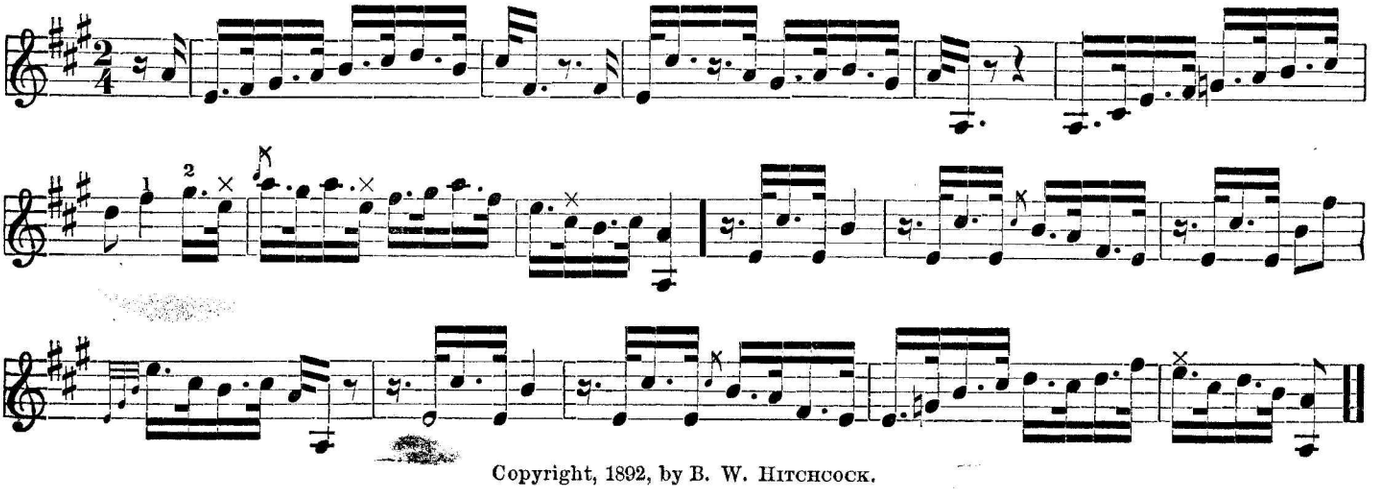
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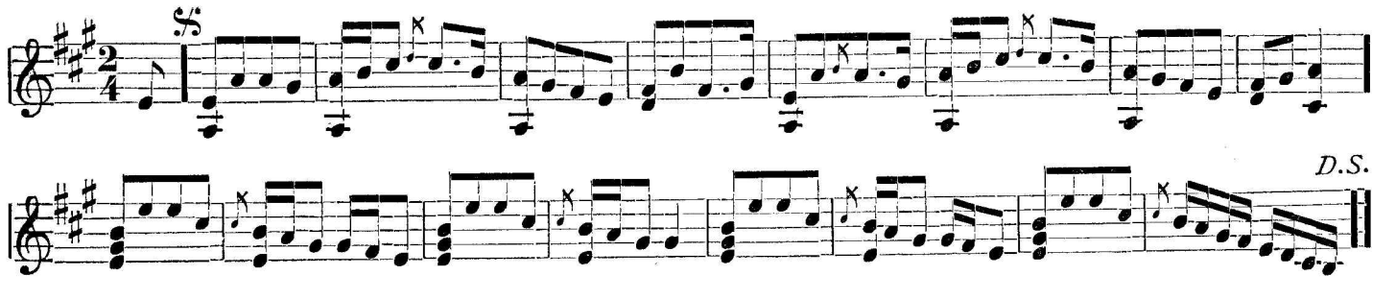

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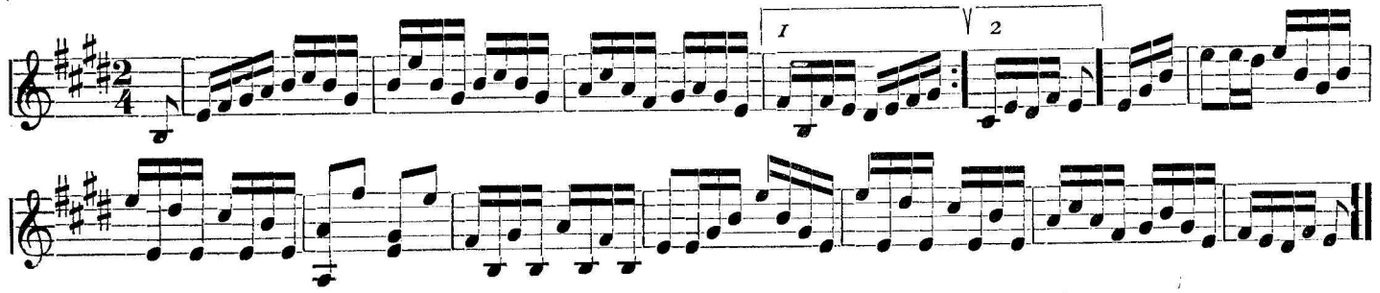
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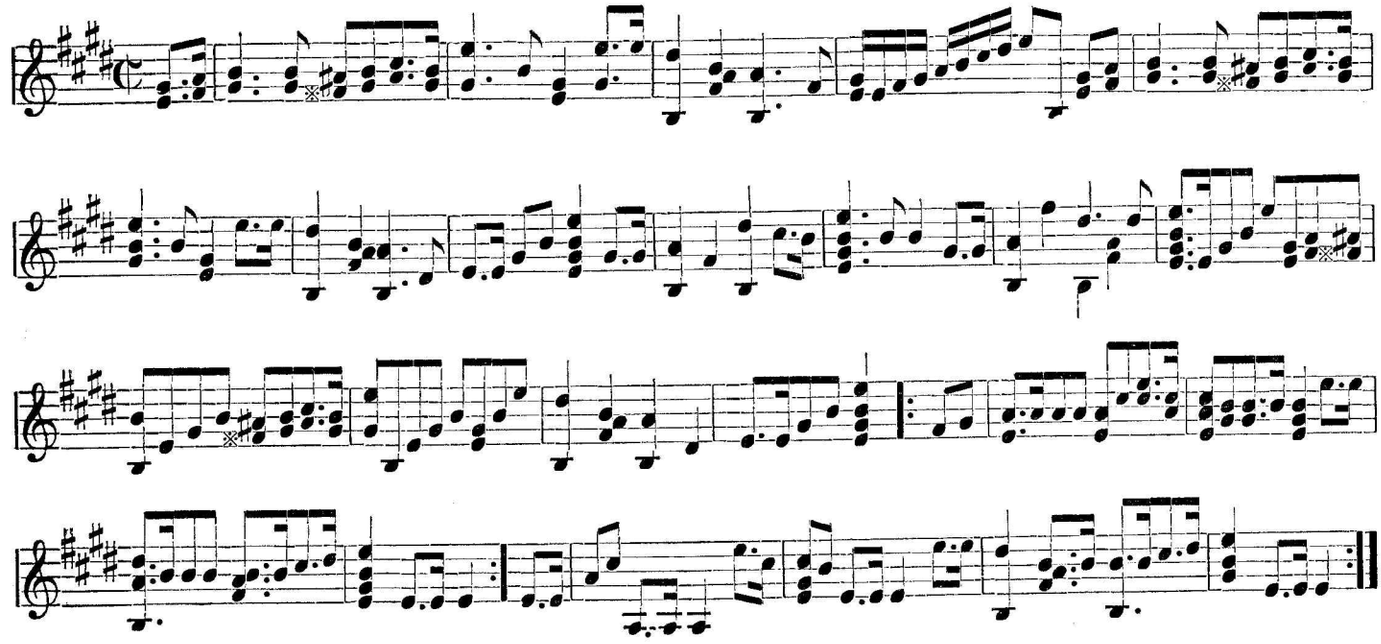
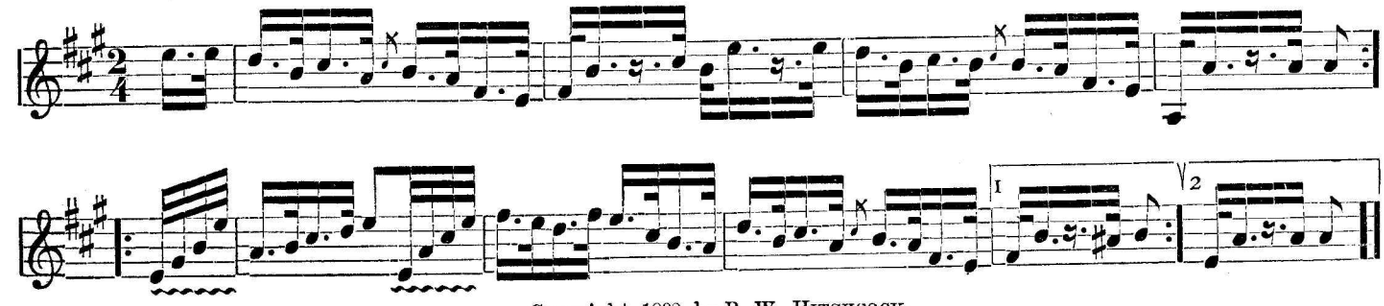

WHOLE HOG OR NONE.

Banjo style.

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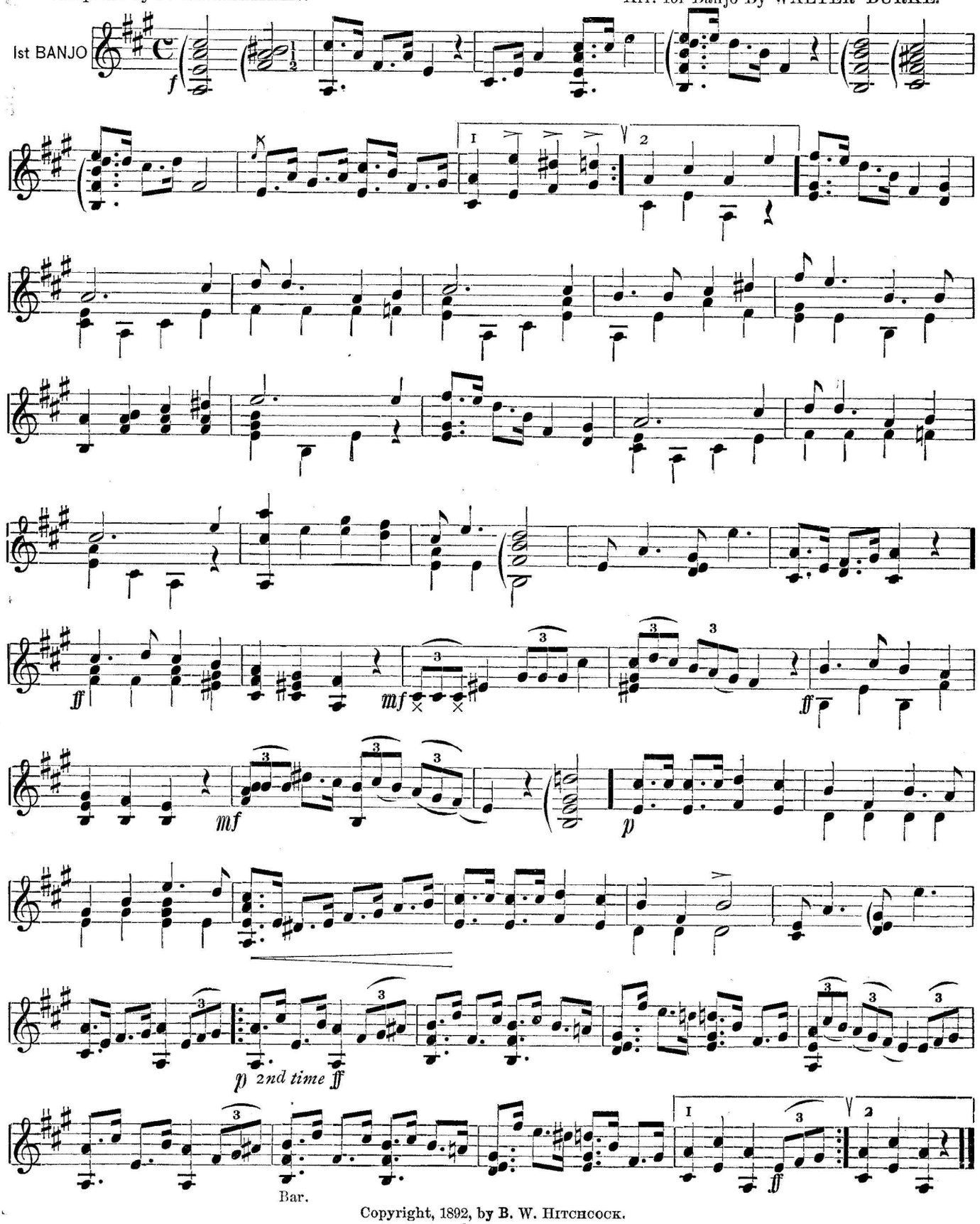
OLD HOMESTEAD SCHOTTISCHE.

Composed by J. ZIMMERMAN.

Arr. for Banjo By WALTER BURKE.

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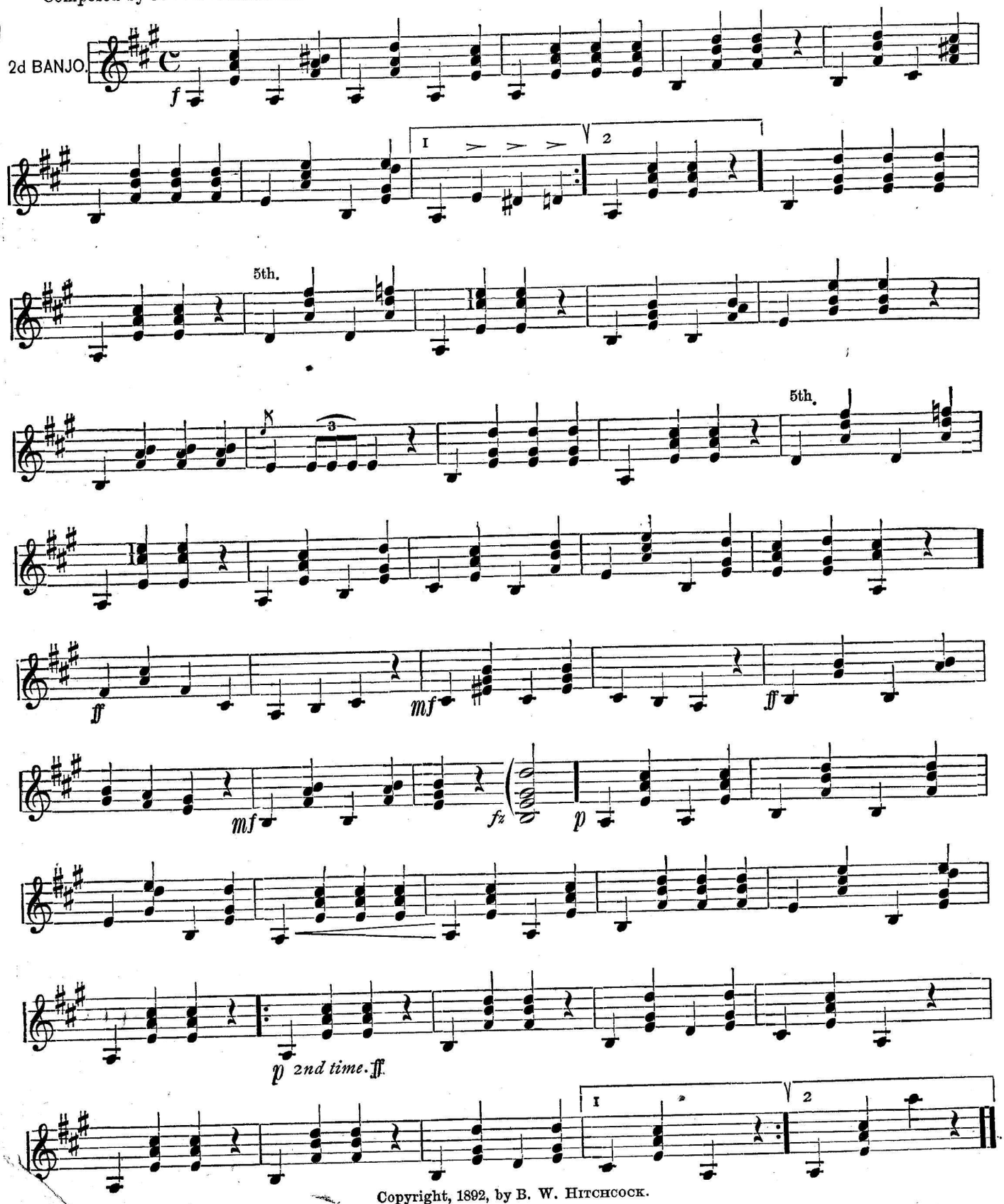
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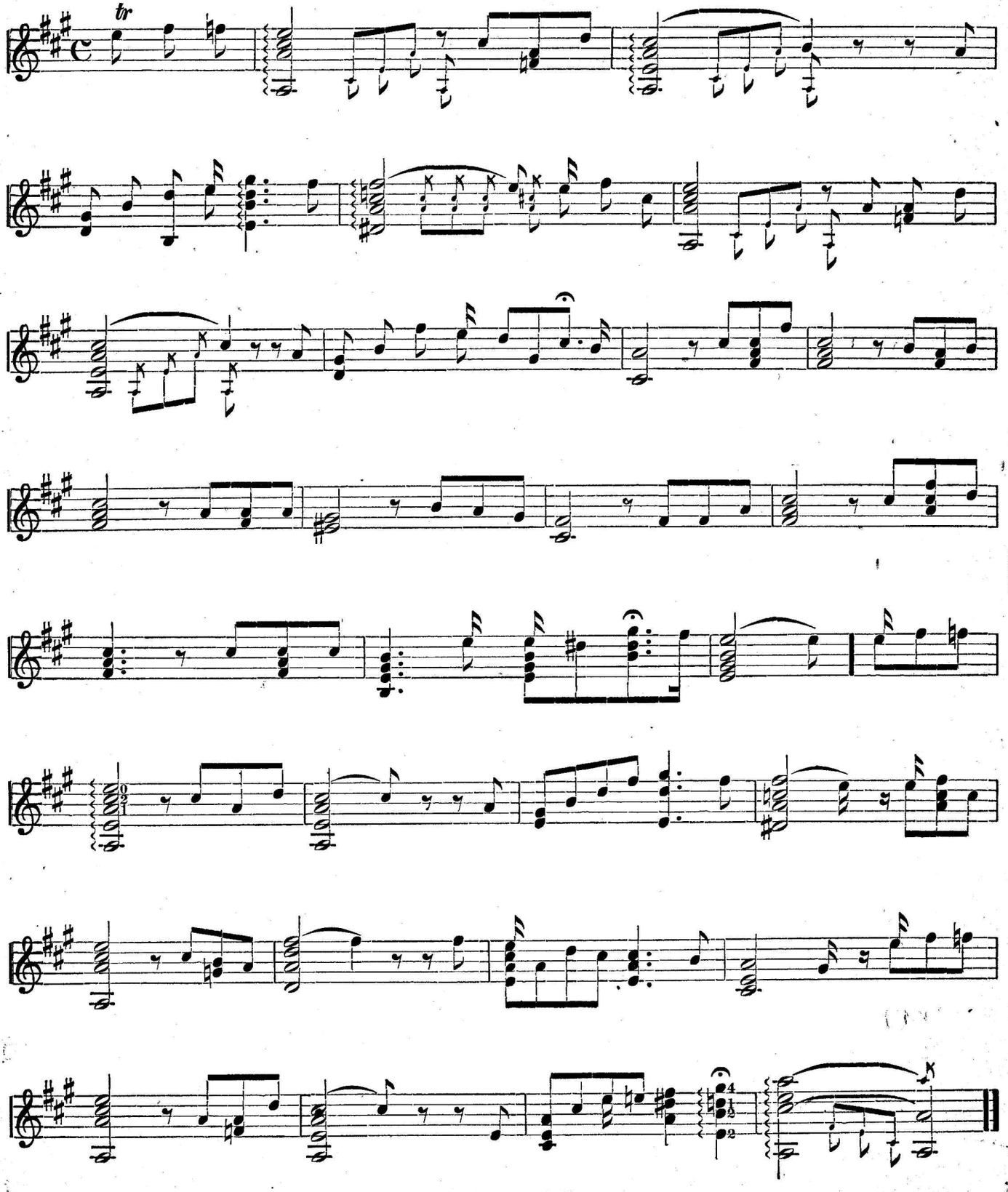
WITH ALL HER FAULTS I LOVE HER STILL.

Arr. for Banjo by A. A. Babb.

M. H. ROSENFELD.

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— BY —

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VOCAL.		INSTRUMENTAL.	
THERE'S A HOME FOR THE WANDERER STILL,	*Jose.*	MEN AND WOMEN WALTZ,	*Holst.*
THE LAND OF DREAMS; LULLABY,	*Hatch.*	LA PETENERA; SPANISH DANCE,	*Holst.*
DAISIES NEVER TELL,	*Farrar.*	THE COCOANUT DANCE; CAPRICE,	*Holst.*
ONLY FOR LOVE OF THEE.	*Woodward.*	THE BRUNSWICK YORK,	*Bragdon.*

PORTRAIT OF ADELINA PATTI.

CONTENTS OF No. 2.

VOCAL.		INSTRUMENTAL.	
I ENVY THE ROSE,	*Steiner.*	POOR GIRL DIDN'T KNOW; SCHOTTISCHE,	*Pratt.*
PICTURES FROM LIFE,	*Thompson.*	LOIN DU BAL,	*Gillett.*
ALWAYS,	*Danks.*	PEERLESS BEAUTY GAVOTTE,	*Holst.*
'TWIXT LOVE AND DUTY,	*Freeman.*	NIGHT ON THE WATER,	*Wilson.*

PORTRAIT OF LILLIAN RUSSELL.

CONTENTS OF NO. 3.

VOCAL.		INSTRUMENTAL.	
IMAGINATION; SONG AND DANCE,	*Gro.*	GLORIANA,	*Holst.*
MY OLD VILLAGE HOME BY THE MILL,	*Cohen.*	CONSOLATION, (SONG WITHOUT WORDS,)	*Mendelssohn.*
THE OLD STREET LAMP,	*Milton.*	SIMPLE CONFESSION, (SIMPLE AVEU,)	*Thome.*
SOME ONE IS HAPPY TO-DAY,	*Vickers.*	TA-RA-RA BOOM-DE-AY; MARCH MILITAIRE,	*Freem...*
PORTERS ON A PULLMAN TRAIN,	*Crandall.*		

PORTRAIT OF P. S. GILMORE.

CONTENTS OF NO. 4.

VOCAL.		INSTRUMENTAL.	
LOVE, I WILL WAIT FOR YOU! SONG WITH WALTZ CHORUS,	*Gussie L. Davis.*	THE DREAM OF COLUMBUS; NOCTURNE,	*Pratt.*
WHEN THE VILLAGE BELL STRIKES NINE;	*Gussie L. Davis.*	YOUNG HEARTS; POLKA,	*Holst.*
THO' FALSE, I LOVE HER YET; SONG AND CHORUS,	*Sivad.*	BADE-GALOPP; GALOP DES BAINS,	*Bayer.*
BABY RUTH AND BABY MCKEE; NON-PARTISAN COMIC SONG,	*Cooper.*	VOLKSSANGER-MARSCH; LE CHANTEUR POPULAIRE.	*Hans Von Zoir.*
OH, COME, MY LITTLE SISTER; JUBILEE AND PLANTATION SONG,	*Hale.*		

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Only for Love of Thee.	*Woodward.*	The Brunswick York,	*Bragdon.*

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Pictures from Life,	*Thompson.*	Loin du Bal,	*Gillett.*
Always,	*Danks.*	Peerless Beauty Gavotte,	*Holst.*
'Twixt Love and Duty,	*Freeman.*	Night on the Water,	*Wilson.*

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The Old Street Lamp,	*Milton.*	Simple Confession, (simple aveu,)	*Thome.*
Some One is Happy To-day,	*Vickers.*	Ta-Ra-Ra Boom-de-ay; march militaire,	*Freema...*
Porters on a Pullman Train,	*Crandall.*		

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CONTENTS OF NO. 4.

VOCAL.		INSTRUMENTAL.	
Love, I Will Wait for You! song with waltz chorus,	*Gussie L. Davis.*	The Dream of Columbus; nocturne,	*Pratt.*
When the Village Bell Strikes Nine;	*Gussie L. Davis.*	Young Hearts; polka,	*Holst.*
Tho' False, I Love Her Yet; song and chorus,	*Sivad.*	Bade-Galopp; galop des bains,	*Bayer.*
Baby Ruth and Baby McKee; non-partisan comic song,	*Cooper.*	Volkssanger-Marsch; le chanteur populaire.	*Hans Von Zoir.*
Oh, Come, My Little Sister; jubilee and plantation song,	*Hale.*		

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